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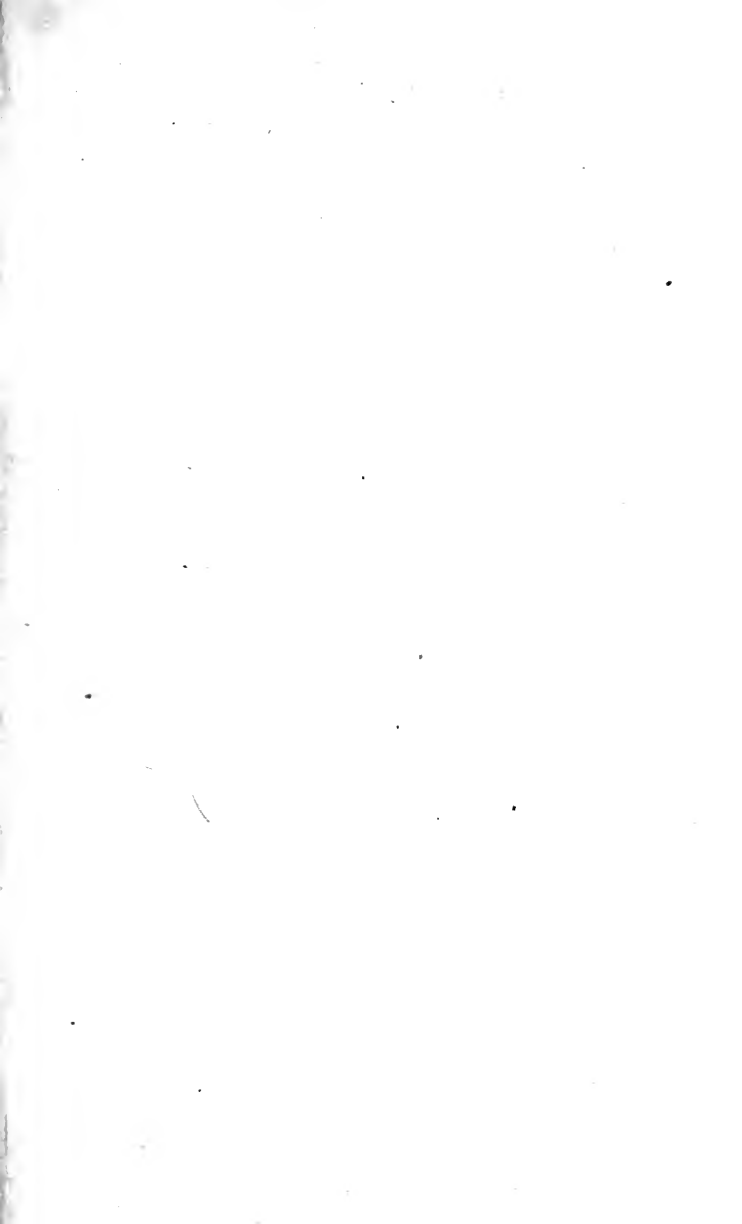
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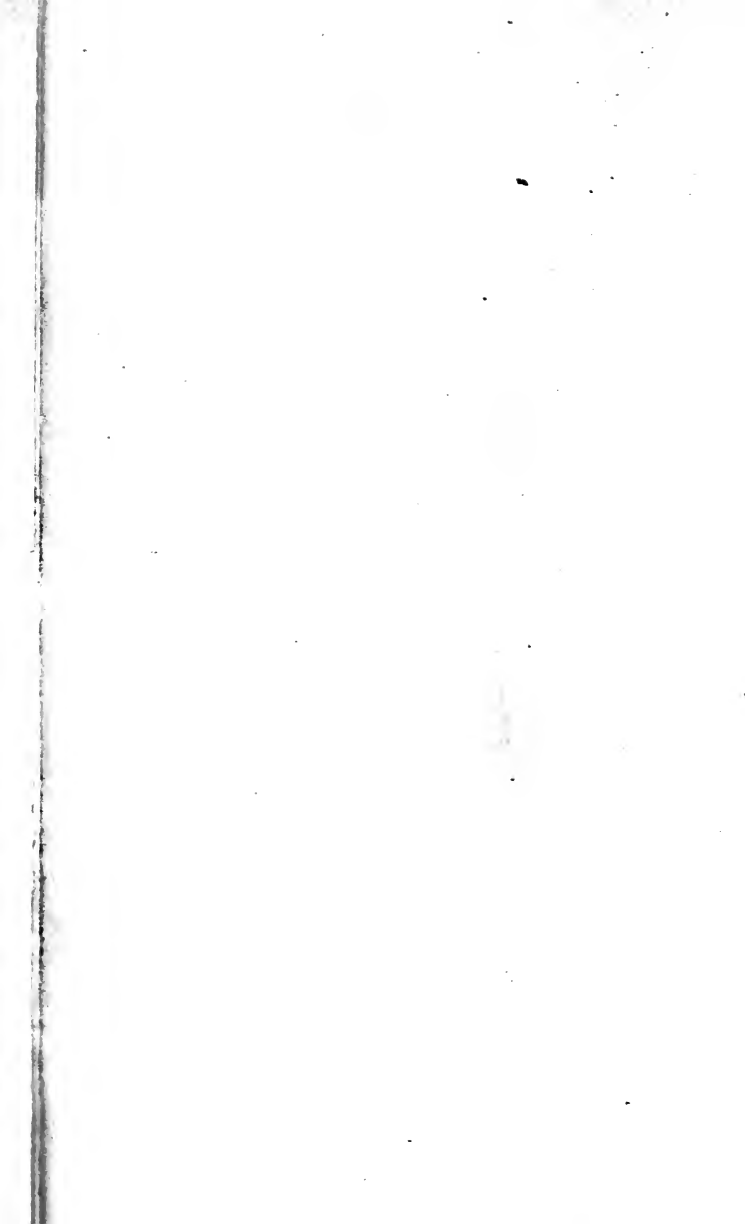
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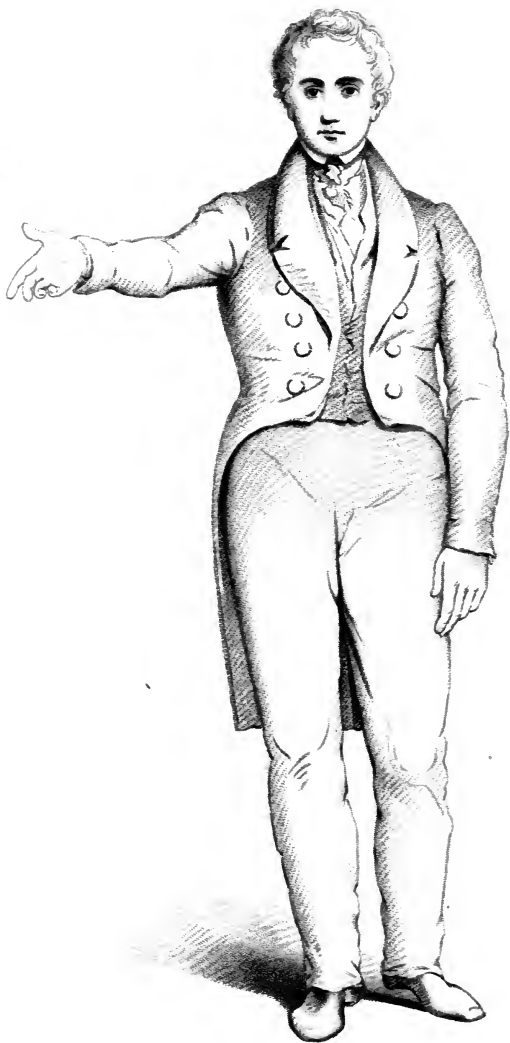




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*Vide page 39.*

# PRACTICAL SPEAKING,

AS TAUGHT IN

YALE COLLEGE.

BY

E. D. NORTH, M. D.

"The art of speaking well, has, in most civilized countries, been a cherished mark of distinction between the elevated and the humble conditions of life."

Dr. JAMES RUSH.



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NEW HAVEN:

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## ERRATA.

P. 144, line 2d from bottom, for *adventurer*, read *adventurer*.

P. 161, line 2d from top, for *extract*, read *extracts*.

P. 222, line 15 from bottom, for *effects*, read *efforts*.

## NOTATION OF THE EXAMPLES.

It is believed that in general, this will explain itself. But the following references will be convenient. Each line constitutes a *phrase of utterance*: vide p. 209. Phrases are subdivided into *groups of utterance* by a wider space between words: vide pp. 95 to 97. When a *hyphen* is inserted in the space between two groups, it indicates a compound group, and that the pause may be omitted in rapid delivery: vide p. 204. For the principles for placing the *falling inflexion* ( \ ) vide p. 229. For those of placing the *rising inflexion* ( / ) vide pp. 234 and 236. For the use of *circumflexes* and *waves*, ( \ / ) ( / \ ) vide pp. 243 and 244. For the use of *italics*, and of words with *separated letters*, vide pp. 148 and 310.

## P R E F A C E.

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THE following work, as will be perceived upon a slight examination, is on a different plan from any which has hitherto appeared on the subject of elocution. It is the result of a laborious study begun in early youth and continued for upwards of twenty years, of the physiology of the voice and the accompanying instincts of the body in gesture. The great work of Dr. James Rush, of Philadelphia, and the able treatise of Dr. Porter, of Andover, both of which appeared in 1827, were adopted by the present author immediately on their first appearance, and the truth of their doctrines subjected to the test of practical and independent investigation. The latter of these works was found to be an improvement upon those of Walker, Sheridan, and others; but the former proved to be accurate and practically useful in proportion to the genius, industry and acuteness of its author. Probably a more difficult and subtle investigation was never entered into in any branch of the sciences of observation, and the more it is submitted to the test of comparison with nature, the more surprising will its completeness and accuracy appear. Yet having been for some time laboriously employed as a teacher of reading and speaking before its appearance, and having con-

tinued to be thus occupied for most of the time since, the present writer has uniformly found that such philosophical and strictly scientific modes of describing the functions of the voice as those adopted by Dr. Rush, require too much time and study to be very useful to those who wish merely to acquire practical skill in reading and speaking, and that for the purpose of teaching elocution, it is absolutely necessary to resort to a different method.

The practical student needs to be informed of those uses only of the voice in which he is liable to err, and that these be described in such a way as corresponds with his feelings of embarrassment and difficulty, when in attempting to read or speak, he finds that his delivery is not such as he wishes it to be. Those who feel their own deficiencies in reading or speaking, have a conception more or less perfect of what they ought to exhibit, but find on trial that their delivery is in fact strangely inferior to the ideal standard in their minds. In this state of disappointment, an elocutionist at his elbow, should be able at once to inform such a one—in the first place what tones he is using, and in what they differ from those of nature and cultivated power; and in the next place to explain the reason why his voice proceeds differently from what he wishes. This last is the most important service required of the teacher of elocution. Such reasons will always be found to result from some unfortunate habit of body or mind, with which the teacher is familiar from study and experience. The explanation of all such habits belongs to the science of physiology, taken in its widest acceptance, as is done

by Chalmers, in his Bridgewater treatise, and as it is familiarly understood by medical men and naturalists. Elocution is properly a branch of physiology, and no more connected with Rhetoric, with which it is so commonly associated, than with music, painting and sculpture, with which also it has considerable connection. Every complete work on physiology treats of voice, gesture, and of the alphabetic elements.

It seems to be commonly supposed that the unfortunate habits above alluded to, which interfere with the free expression of thought and sentiment in reading and speaking, must necessarily result chiefly from mistakes, or neglect in early education. This is a serious error—they proceed rather from that weakness of mental and physical organization, which is shared in a greater or less degree by all. The faults of delivery which a teacher is called upon to correct, are not of very many kinds. They are exhibited with little variation by all who have not cultivated delivery by their own efforts, with no exceptions, except occasionally in the case of one whose organization peculiarly fits and predisposes him for public speaking. To enlarge his sphere of observation, the author at one period welcomed every opportunity of instructing persons of both sexes and of all ages, from six to forty years and upwards, and for a considerable time gave individual instruction to about two hundred persons a day. He soon found however, that the various difficulties among so many were readily reducible to a few general classes, and that time spent in pointing out faults, was in general, lost. All have certain fundamental requisites of delivery to learn ; all must ac-

quire a voice of greater compass, depth and flexibility, than is developed in common conversation; all must learn to regulate the breath, and keep the chest in that condition which enables the speaker to emit the successive syllables of discourse with the steadiness and slowness required for large rooms; all must acquire the habit of concentrating the mind on the ideas delivered, to such a degree that no external and embarrassing influences shall prevent the natural impulses from which a good delivery results, from acting with intensity and power; all must acquire that judgment of the ear by which a speaker distinguishes for himself the actual sound of his voice at a distance, and listens to it after it has issued from him, as if he himself were one of the auditors as well as the speaker; all must acquire that discipline of the mind, by which the words of a written or a memorized discourse can be taken from the dead letter before they are uttered, and transferred to the mind in the shape of thoughts not yet completely clothed in language, so that when actually spoken, the utterance shall proceed from the same impulses as if he were extemporizing, and the ideas thus have their living embodiment of words with their inseparably associated tones; and finally, all must acquire those unfettered bodily habits, in consequence of which attitude and gesture become as varied and graceful as the impulses from which they spring. From infancy onwards, the commerce of ordinary life teaches us to talk. We learn to read by expressing aloud the words which silently meet the eye, but in reading merely for our own information, the mind is in the condition of apprehending, not of communica-

ting thoughts. Hence the tone of reading is at first abstracted and inexpressive, and if it becomes otherwise, the natural expression is at first similar to that of soliloquizing, or, still more precisely, it resembles that which one uses in repeating over to himself words which have just been addressed to him by another, in order to be certain that he has caught them correctly. We next attempt to utter them in living tones, to satisfy ourselves that we understand them. But the regular succession of written words and their natural rhythm, cause the voice to proceed more or less in a monotonously regular and a mechanically rhythmical manner. The mind likewise is in a *musings* state. From both these causes, reading is at first naturally characterized by what is called *a tone*. The tones with which children read are universal, and are equally exhibited by uneducated men. Among the Asiatic nations, indeed, where the people act less from the impulses of the understanding and more from those of the imagination and feelings, all reading is in the style which we call chanting, and in their languages the same word signifies both to read and to sing.

Up to this point, we have nothing which can be called *delivery*. This term implies the act of addressing ideas to others. When children in school have once acquired the ability to pronounce written words at sight, all instruction in propriety of reading consists in teaching them to make an effort to give the tones by which we communicate written ideas to others. This act requires in general, the modulations of the voice used in conversation. But as the mind is in an entirely different state from that of conversation, it is by a long and slow process that the child

learns to perform the double mental act, first to make the ideas his own, and then to express them to others. Neither is it necessary for ordinary purposes that these two things be done in perfection. Enough of the latter is merely required to give a reasonable degree of life and interest to the reading.

Speaking however, requires a higher excitement and a stronger effort of mind and body. A word of a single syllable may be uttered in three tones: first in that of talking, next in that, partly of apprehending the meaning, partly of soliloquizing, and partly of talking, which characterizes reading, and lastly in those tones of enforcing or explaining ideas which we use in that higher effort to attract the attention of others, which characterizes speaking. There is indeed still another modification which distinguishes what is called recitation, as when a performer recites a poem before an audience, and which implies an intentional display of art and skill—but of recitation we do not propose to treat in the present volume.

In regard to speaking, it is a curious and important fact, that the power in the vocal organs of expressing words in the tone which naturally belongs to it, is not developed by the common intercourse of society. A considerable proportion of those men whose public delivery is confined to compositions prepared beforehand never use this tone—and when they apply for instruction to teachers of elocution, are found to be incapable of employing it at pleasure. They have never made use of it, except that occasionally when strongly excited, they have done so instinctively, but have not been after-



wards aware that their vocal organs have been engaged in an unwonted action which they cannot repeat at will. In fact the peculiar open state of the fauces, the more tense contraction of the vocal muscles, and the more sudden and complete emission of the breath which produce the tone of speaking, are natural indeed, but natural only in that sort of excitement of mind which leads a person to speak rather than to talk, and which is not needed in ordinary life. It will be found on investigation that every one who can at pleasure employ the tones of a speaker, has learned to do so at some period subsequent to that of early childhood. Some indeed of the employments of life, such as those of auctioneers, debaters and lawyers, are certain to develope the habit of using the speaking voice, yet those whose regular duties call only for the delivery of compositions previously prepared, are not in circumstances that necessarily elicit this peculiar action of the vocal organs. Boys and young men never exhibit it except after considerable practice ; when once however it is established, from that time they find no difficulty in speaking whenever they wish to do so. They may indeed afterwards improve in delivery, but as soon as they practically understand how to command the voice that distinguishes speaking from talking or from reading, they feel a consciousness of having acquired a new faculty, and are ever after confident of their ability to use it. It is indeed a kind of muscular action, which like that of swimming or of skating, is perhaps attained after a long continuance of repeated efforts, but when in fact mastered, is often gained suddenly and at once. Like these acts likewise, that of

speaking when once learned, is never forgotten or lost from want of practice. All the three may also be learned either slowly, or suddenly and by an instantaneous and felicitous effort. The author continually witnesses instances of the latter kind as well as the former. He has been in the habit of telling those who after a long continued repetition of failures, suddenly break into the speaking tone, that from that time forwards, they will be able to *spe*ak.

These facts upon which we have been dwelling so long, lie at the foundation of all philosophical and practical elocution. Though they have been too much overlooked by men of learning, yet the unlearned part of the community have always felt that the very act of speaking is a distinct and peculiar one. A sensible and respectable man will say to a teacher, "In town meetings I can talk but I cannot speak, and I wish my child to be taught at school to speak, so that he may take a higher stand than his father." The most ignorant class of enthusiasts in religion indeed esteem the distinction so fundamental, that they attach an obscure idea of inspiration to a suddenly acquired faculty of making religious harangues. President Dwight remarks of this class of religious instructors, that they are generally superior to their hearers in nothing but volubility.\* They might also be described as differing from their hearers in the power of using the speaking voice at pleasure.

It is the object of the present volume to assist in acquiring the art of public speaking. The whole course

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\* Dwight's Travels.

of instruction has for its fundamental idea that the acquisition of this art results in the case of all but a very small number of men, from some course of mental or bodily training. This may be acquired after entering upon life, as is so often done by lawyers and debaters, through practice before audiences; but it is generally considered desirable, that those who are gaining a liberal education should be enabled to step forth from the seclusion of a seminary of learning, adorned and equipped with this addition to their other accomplishments.

This volume is prepared with an express adaptation to the wants of the institution in which its author is employed, and is confined strictly to the topics which he is constantly called on to discuss in the course of his instructions, and in answer to the numerous enquiries of intelligent young men. The lengthened introduction which follows is addressed exclusively to the students of the institution, and is rendered necessary by there being new classes to teach in each successive year.

As "The Philosophy of the Human Voice," by Dr. Rush, is a large volume, and found difficult of comprehension by many, the writer would particularly recommend to those who wish to become acquainted with that gentleman's discoveries, a neat and elegant treatise by Prof. Henry N. Day, of Western Reserve College, which is an independent work on the same general plan.

New Haven, Dec. 31, 1845.



# PRACTICAL SPEAKING.

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## INTRODUCTION.

It is the object of the following work, to exhibit the course of instruction in elocution, which is at present pursued in Yale College. Since the writer has had the responsibilities of his present situation, the number of undergraduates in the institution has been on an average about four hundred. The three younger classes receive systematic instruction in speaking throughout the whole of the college year, and any member of the Senior class is accommodated, without charge, with private instruction as often as he wishes. The number to be taught is consequently so great, as to oblige the instructor to resort to short and hurried lessons. It is a necessary rule that each lesson be confined to a single subject, and also that no subject be introduced which is not proved by experience to be absolutely essential in its importance. The problem has all along been, to find out what difficulties most embarrass young men who are preparing to speak in public, and what kind of instruction in reference to these difficulties will be most willingly received.

In consequence of the failure of the writer's physical strength, this volume has been prepared during the present college term, in the midst of his labors as an instructor, and has for its object merely to impart the information which he has hitherto given, in the informal lecturing and conversation which take place in teaching. Not a page having been previously written, and most of it having been composed in a state of severe suffering, it exhibits many deficiencies, yet will enable him to perform

his duties with less labor, and, he hopes, with more success. His only alternative is either to resign his situation or attempt to continue by the assistance of a work like the present.

No subject has been omitted which the instructor in this institution is called on to teach. (Persevering efforts have in former years been made, to present somewhat of the philosophy of English phonology and orthoëpy; the structure and rhythm of English meters; the rhythm of ancient versification which results from the systematic employment of quantity, considered as distinct from accent; the distinctions between public reading in various styles, and public speaking; the difference between public and parlor reading; and finally, the adaptation of reading, especially in poetry, to the peculiar styles of thought, sentiment and language which characterize our most original writers—so managing elocution as to assist the mind in endeavoring to sympathize with the peculiar genius of each. None of these subjects, however, have any necessary connexion with the main object of enabling each student to do justice in future life to his talents and education when speaking his own written or extemporaneous ideas.) For some time likewise, an effort was made to assist the younger students in acquiring a fondness for the beauties of English literature. For this purpose, use was made of the means which are the province strictly of elocution. The peculiar comment afforded by the voice of a practised reader, and his interjectional remarks, are sometimes valuable in awakening an interest in the beauties of literature, and thus preparing the way for the more quiet, but also more studied and learned commentary of the professional critic. The instructor in the present branch, however, has been conscientiously careful never to appear to lend countenance to the opinion, that such accomplishments as he is employed to teach, can be advantageously pursued while any of the severer studies are neglected. All these efforts to teach any thing more than public speaking, have failed, and have

been successively abandoned. Serious difficulties have attended efforts to introduce any of the subjects above mentioned, and the attempt will not again be made unless by direction of the governing faculty.

The topics discussed in the present volume, have all met with the cordial approbation and sympathy of the students, and notwithstanding the failure of success in respect to the others, the instructor has had the satisfaction of knowing, that though occupying a situation of no official rank or authority, and yet one in which from the very nature of the subject taught, the modest and diffident must be brought forward and protected, and those whose example or conduct obstructs their own and others' improvement must be checked, and if necessary sternly rebuked, he has never to his knowledge made a personal enemy or caused the governing faculty any trouble. It has been by the manifestations of kind respect on the part of the students, that he has been encouraged in carrying into action the principle that "faithful are the wounds of a friend." Young men feel that among those whose example does not entice them to immorality, they can have no worse enemy than he who defrauds them of that part which it is his duty to afford them, of the highest of earthly blessings, education.

The instructor is careful to have it understood that speaking is not to be learned by making him a model, and makes it an important rule to endeavor to accommodate himself to the natural tendencies in delivery of the student—aiming so to manage his corrections that they shall be received thankfully, and assist instead of hinder him in his natural efforts to be expressive and interesting. As a result of this mode of proceeding, no difficulties ever arise from differences of taste. It is not indeed the province of a mere teacher to *dictate* upon such points, but rather to assist the student towards a satisfactory execution in the style which he prefers, or which is recommended and enjoined by those placed in authority over him. The pres-

ent instructor at first met with difficulty in persuading some that he taught, to make a hearty effort to be spirited and interesting, in consequence of their supposing that his personal taste was in favor of a disagreeable degree of loudness; but the fact is now well understood in this institution, that loud speaking is at first easier than that which is more subdued, and that the only infallible mode of practice by which a liability to disagreeable loudness can be prevented, is for each one to discipline his own voice until he knows its tendencies and capabilities, and never falls into loudness by mistake. He prefers, more than most persons, a subdued and mellow voice, and finds loudness the most difficult of all faults to correct. It can be successfully done only by means of gymnastic vocal exercises, similar to those employed in the ablest schools of music, by which the tone of the voice is made deep, mellow and clear.

Throughout the whole course, the distinction is carefully kept in view between what can be taught in delivery, and what must be original with the speaker. In a loose way, we may call this distinction that between elocution and eloquence. The latter must be original, and will vary according to talents, temperament and character.) A teacher of elocution must conscientiously bear in mind that if the evil is not guarded against, those who are receiving instruction from him will be apt to trust too exclusively to rules, and thus become less individual and consequently less interesting and effective in their several styles of eloquence.

Those who from peculiar organization have a decidedly natural turn of mind for public speaking, seem not to be more in number than two or three in a hundred. Such actually need little or no instruction, and although, when young, they are often the most fond of receiving it, little more is necessary for the teacher than to encourage them to trust boldly to their natural impulses. Experience, however, proves that there is no serious difficulty for the rest, in learning to address a public



assembly in a dignified, agreeable, and interesting manner. These also, if their minds are matured and disciplined by a liberal education, may readily make themselves prompt, fluent and methodical, as extemporaneous speakers. Yet it is not to be expected that all will become eloquent. Those who attain to this height, will reach it only by careful and persevering self-cultivation of the imagination and character. An instructor can do no more than encourage and sometimes assist. Tasks cannot be imposed in eloquence, although elocution must be learned by means of them.

It is the object, then, of the present treatise, to exhibit a set of lessons which are to be practised as tasks, and which shall make but little requisition on the knowledge or judgment of inexperienced pupils. It is indispensable that these be neither difficult nor extremely disagreeable to the student—that they be such that he can proceed in them with confidence and pleasure, and with a consciousness of their utility. If well contrived, their practice will ultimately secure good habits, in all the requisites for being an acceptable and effective speaker. Delivery will be audible, distinct, fluent, graceful, earnest, impressive, and in consequence of the union of these qualities, will be forcible and interesting.

The only efficient modes of giving instruction in elocution, are similar in most respects to the methods pursued in the great schools of vocal music. Such methods are generally adopted in our colleges and higher schools. Not only elocutionists, but professors of rhetoric employ them for pupils of every age. Explanation is always accompanied by vocal illustration, and by associated practice time is saved sufficiently to enable all the learners to discipline their own organs thoroughly, instead of waiting in tedious impatience for each one to take his turn. Attempts at private instruction without the assistance of the discipline of an institution, are generally attended with very unsatisfactory success. It is seldom except by such help, that

a satisfactory grounding can be given in the elements of any art or science. And in no branch of study is a stringent discipline more required than in this.

Time likewise is an important element among the requisites for success. Superior ability in delivery can only result from a gradual development of capabilities and the formation of habits. Young men who are preparing to be public speakers, sometimes express a wish that they could have it in their power for a while to devote themselves exclusively or principally to this study, and thus finish it as a distinct branch of education. Such wishes imply a serious mistake. To be ultimately successful, the study of delivery must proceed *pari passu* with that development of mind which results from the whole course of education. Mr. Russell, who is so extensively known as an able teacher of elocution, has well explained, that delivery proceeds from the whole character. The speaking of a school-boy must necessarily be boyish, and that of a college student, in the early part of his course, will of course be inferior to what he will be capable of exhibiting after his mind has been strengthened by long application to severe studies. Habits also cannot be formed at once, while rules, lessons and practice are of little use except as they form habits of voice and gesture. In penmanship, "a good hand" is formed by rules and lessons, but graceful writing is executed without elaborate pains, and is the result of habits previously established. To establish habits, the lessons from which they are to proceed must not be in too quick succession. Six lessons given in as many successive hours, will have but little effect compared with what will result if they are given in successive days or weeks. Slowness in this respect is especially true in regard to the mind, and all habits of delivery may be ultimately referred to the mind and character. A further illustration of these truths may be derived from the practice of composition in our highest seminaries. The maturity of style displayed in the magazines conducted by

their members, is certainly considerable, and yet it is the result, so far as practice is concerned, not of very frequent trials in composition, but of attempts made at considerable intervals throughout the whole course of education.

For further explanation of the principles of the present work, reference may be made to part fourth of Whately's Rhetoric, a treatise which was composed when its author was at the head of one of the colleges of Cambridge University. Not only is the false mode of teaching elocution described by him, one in which teachers are liable to proceed, but the injurious habits described are still more often acquired by those who attempt to improve their own delivery, by means of a set of rules, or by imitating a favorite model.

As teachers of elocution often meet with those who are strongly prejudiced against any cultivation of an improved delivery, and who feel a disgust at the very thought of attracting popular applause as speakers, it may not be useless, and will certainly promote a good understanding between instructor and pupil, to give the subject of the true usefulness of elocution a candid consideration.

It is a popular notion, loosely entertained indeed, but often expressed, that a good delivery is the most important of all accomplishments for promoting the success in life of a man whose profession requires him to be a speaker. This appeal to worldly interest often excites aversion in the minds of young men, while the more acute among them perceive the falsity of the assertion. So far as mere success in life is concerned, impartial observation will prove that though a good delivery is often advantageous, it not only is not imperatively called for by society, but bad styles of speaking will often secure applause and patronage. Even dullness of delivery is not without its uses. Weakness of thought and incorrectness of style are often concealed from observation by obscurity of enunciation. A sort of dignified mumbling is not unfrequently resorted to by men ambitious of

influence. So much easier is it to speak with force and fluency, than to shew ability in writing ; so often is an animated delivery the result merely of confidence and presumption, and so frequently are successful arts of delivery used for selfish ends only, that there exists in society a readiness to suspect a good speaker of being insincere or shallow. Men are justly satisfied with learning, talent and elevation of character, although their possessors may express valuable matter in a dull and tedious manner. A superior delivery is not even necessary in all cases for eloquence. Webster has stated a philosophical truth in saying that "eloquence must exist in the man, in the subject and in the occasion." Had he been expressly treating the point, he would probably have added, that of the three, "the occasion" is the most influential. Indeed the appropriate occasions for high eloquence are rare. (Accomplished oratory, of which delivery is a part, attracts admiration and may thus be injurious to influence and usefulness. It is a critical remark of F. Schlegel, that Bishop Bossuet, the most splendid of French orators, was too eloquent for a clergyman.) There is no evidence that the Apostle Paul was admired as an orator in Greece or Rome. Had he been, his polished hearers might have excused themselves from regarding him in any other light than merely as an interesting speaker. In the most profoundly skillful piece of oratory, perhaps in any language, Shakespeare makes Antony say, "I am no orator, as Brutus is."

Still it is commonly acknowledged that there is to a greater or less extent an obligation resting upon all who are pursuing a course of liberal education, to acquire the accomplishment of a good delivery, if circumstances put in their power to obtain it. In the first place a man feels deficient without it, and experiences a natural impulse in favor of its cultivation, just as he does with respect to other branches of knowledge. Self-cultivation is a universal law of reason and conscience. On the same ground, society also expects evidences of this accomplishment from men of education.

In the next place we owe it to our fellow men to endeavor to make ourselves useful and agreeable. A good delivery is the most powerful of all instruments for the purpose of communicating our ideas—at least to the ignorant and illiterate. For this purpose it is far more valuable than mere literary correctness or beauty of style. For uneducated minds, and the great majority of miscellaneous audiences are of this description, nothing will compensate for the want of clearness and force of delivery, if the speaker is really desirous of instructing or even of ~~enabling them perfectly to comprehend him~~. Delivery should be especially cultivated by all who are called upon to teach. It is often said that this accomplishment is most valuable to lawyers, but this class of speakers have less need of cultivating it than any other, because from the situation in which they speak, they can scarcely avoid becoming, after a few trials, both fluent and forcible. Some degree of coarseness in delivery is often favorable in its influence on juries, and a lawyer can never be so absurd as to expect to influence a judge by means of elocution. No situation is so easy for a man to speak in, as that of maintaining one side only of a question before a judge or jury. Lawyers do not succeed as well as clergymen when addressing large audiences, and the debates on party questions in conventions of clergymen are at least as eloquent as those in political assemblies.

A man is bound also to be reasonably agreeable, as well as useful. So great is the just reverence for intellect and learning, that when listening to speakers whom they respect for their talents and attainments, audiences do not complain of faults in delivery, which would be considered proof of want of good manners in private intercourse. This however, is not a very good excuse for such faults on the part of speakers themselves. Avoidance of disagreeable attitudes and gestures, and a manifest pains to be at least distinct and audible, are required by common respect and courtesy, as much in a public meeting as

in a private company. It is only such considerations as these, in favor of the cultivation of elocution, that are of any real efficiency towards inducing young men to apply themselves to its study. Arguments founded in vulgar selfishness, disgust many and cause them to despise the accomplishment; while on the other hand, the same inducements rarely succeed in persuading to useful application even those who apparently consent to them.

There is another recommendation to the study and practice of delivery, which being a legitimate motive, it may be well to mention. It is the pleasure which attends upon successful efforts to free ourselves from feeling restrained and hampered in the exercise of our natural faculties. Mind and body both become unfettered, and the speaker enjoys his freedom and consciousness of power.

But in reference to a College education, the strongest reason for practising elocution is found in the fact, that for the last two or three generations, there has been no other available counteractive of certain injurious effects of college life. To say nothing of vulgar tastes and coarse manners, the established course of education for some time past has kept a young man occupied from the years of childhood up to the period when he concludes his professional studies, in such a way as directly and powerfully to induce indolent and awkward habits of character. Unmanly diffidence, absence of mind in common intercourse, social cowardice, and bodily awkwardness and laziness, have been felt extremely difficult to avoid, by serious and intellectual young men, whose time has been spent principally at seminaries of learning. There have been no counteracting influences from the practice of any *accomplishment* except that of composition, and this does not answer the purpose, as it is cultivated in solitude. Extemporaneous debate has indeed been of some little use, but the embarrassment which generally accompanies its first practice, fully counteracts its benefits in respect to the things now under consideration. At some former periods, the

case was different. Among the Greeks and Romans, the "*ingenui pueri*," (young gentlemen,) during the whole course of their literary education, practised gymnastic and warlike exercises, which tended to keep the manly energies of the character in equal development with intellectual discipline and refinement. During the ages of chivalry, similar exercises were practised by all but the monks. Even down to the middle of the last century, some accomplishments continued to be cultivated which answered the same purpose to a considerable degree. In Lord Chatham's letters to his son, the celebrated William Pitt, the latter is earnestly exhorted not to neglect his dancing. Fencing and horsemanship were at that period universally cultivated by young men who expected to fill stations of rank. Washington was distinguished as an elegant dancer and an admirable horseman. Among the Greeks, and among the English in the days of Elizabeth, instrumental music was carefully cultivated by the class corresponding to that which at the present day claims a superior right to the appellation of gentlemen. But in our present systems of education, nothing of this kind finds place. Systematic gymnastic exercises have been thoroughly tried, and universally abandoned, as failing to answer their intended purpose. A military education, indeed, such as that at West Point, has its appropriate remedies for the evils of the other systems; yet though the attempt has been faithfully made to imitate in colleges this part of a military education, it has not succeeded. Numerous efforts have been made to incorporate systems of manual labor, but the results of such trials have been so unsatisfactory, that they seem not likely to be repeated. To imitate the Greeks in making instrumental music a serious part of a liberal education, would at the present day be manifestly absurd; to resort seriously to dancing for this great object, would be ridiculous. The cultivation of pugilism, so earnestly pursued in England, is too brutish for this country. The common athletic sports of young men are in-

valuable for purposes of exercise, but cannot take rank as accomplishments. Carriages, rail-cars and steamboats are superseding the necessity of horsemanship. Nothing seems to remain as a remedy for this great deficiency but the manly cultivation of practical oratory, and perhaps this accomplishment will ultimately be found of more value for the purpose than any thing else.

To make it thus available, however, it must not be cultivated, as has so often been done, in a mere spirit of emulating theatrical performers. Even the highest and most natural elocution for the stage, is not only totally different from, but diametrically opposite to that of public speaking. The most serious mistake that can be made with reference to oratory, is to suppose that even an absolutely perfect actor, if such could be found, might be made a model for an orator. The situation of an actor is in all respects different from that of a public speaker. In proof of this assertion, it will be sufficient simply to refer to the totally different style of delivery adopted by an accomplished and favorite performer, when at the close of the evening he advances to the front of the stage, and speaks not as an actor, but in his own person to thank the audience for their favoring regards. No progress began to be made in improving the elocution of our colleges, until after the banishment of *serious* theatrical performances. Common college colloquies do not strictly belong to the class of theatrical performances. They may, perhaps, be best described by the appellation of *intellectual frolics*, and as such have a legitimate place and value.

It is obvious, however, that to derive these advantages from the practice of elocution, as well as to make any useful attainments in the art, the student must yield—to use a fine expression of Burke—“a liberal obedience” to the most thorough discipline. Military discipline soon succeeds in transforming the most clownish and degraded individuals, even the very outcasts



of society, who enlist as common soldiers, into men distinguished for an erect, manly carriage and a dignified demeanor, and infuses into them, not only feelings of honor, but of enthusiastic self-devotion to the cause of their country. The very object of a liberal education is to qualify men for filling the most responsible situations in society. Responsible situations are always those of dignity, and as such demand elevation of character; but it is an established axiom, that no man is capable of commanding who has not first learned to obey. Such self-control as leads to promptitude of effort, punctuality, and a regular distribution of time, is a primary object of all systems of education. The writer has accordingly been gratified in his labors, by finding that the more thorough the discipline he proposed, the greater was the satisfaction of the students. They have shown their approval of the principle, that to require of them their highest manly energies, and to accept of nothing lower, is not only to be most faithful to them as an instructor, but to treat them with the truest respect.

## PLAN OF INSTRUCTION.

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THE essential principles of the mode of instruction developed in this work are the following :

First. At no time to require of the learner, that which it is not reasonably natural and easy for him to do.

Secondly. Faults that experience has shown to be liable to occur in speaking, are as far as possible to be anticipated and prevented. But when faults actually occur, the learner is not to be expected to improve by simply endeavoring to avoid them, but on the contrary is to have set before him some method of practice which cultivates a mode of delivery exactly the opposite of the faults. It is likewise intended that such modes of speaking shall each exemplify one of the various natural styles of delivery. Some natural style of speaking can always be found, the practice of which will cure the faults that are liable to attend attempts to speak in other styles.

Faults may indeed be corrected by simply endeavoring to avoid them ; but this process is apt to produce at best but a negative merit. The effect is even worse. It chills and checks the development of positive excellence, and thus becomes a serious hindrance to bringing forth the natural capabilities for eloquence in the speaker.

Thirdly. In all instruction and practice, to keep in mind the distinction between a mere exhibition of adherence to rules of elocution, and a genuine and living eloquence. The one is to be so managed as to assist rather than obstruct the other.\*

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\* Vide Whately's Rhetoric, part fourth.

Not to attempt to do more by rules than they are capable of effecting. To depend on the student's own energy and enthusiasm for that degree of success that does full justice to his powers. In delivery, as in composition, the most interesting things will be original and not derived from a teacher.

The question will naturally arise in the mind of the student, how great a proficiency in speaking he may be able to attain, by attending faithfully to the tasks proposed in the following course of instruction. The answer will be found in the schemes of the lessons for the several terms of the Sophomore and Junior years. Those lessons have been satisfactorily tried with different classes, and require nothing more than experience has shown to be within the power of the great majority of each successive Sophomore and Junior class. The body of the work is to be studied and practised by the Freshman class, and provides for every difficulty that is met, in attempting the courses of lessons.

Another question likewise requires an answer. How much time should be taken from other studies, in order to acquire the art of speaking? It is the sincere opinion of the writer, that no diminution need be made in the amount of time devoted to any other branch of a College course of study. Any such abstraction of time may even retard improvement in elocution. As an instructor, the writer has uniformly found the best scholars and the hardest students in the severer branches, to have the most time at their command for receiving private instruction, and that too in lessons not required as a part of the regular course. The plan of giving half lessons to the Freshman class, on the days when they attend to elocution, has been faithfully tried by the Tutors, and found productive of as much injury as benefit. Private practice without the company of an instructor, is indeed absolutely necessary, but it need not on an average, occupy more than a few minutes each day—and as this is one of the most healthful and agreeable of bodily exercises, it may be re-

sorted to as a substitute for the dumb bells during ordinary short intervals of relaxation from study. Those however, who wish to acquire a powerful voice, smoothly pleasant in its tone, can only succeed by occasionally resorting for exercise to a walk and declaiming in the open air. In this kind of practice it will be useful to spend from a quarter of an hour, to two or three hours at a time.

Finally, for the sake of lightening the instructor's labor it will be well to state, that the plan of the following course is diametrically opposite to that alluded to in the well known lines of Pope,—

“True grace in writing comes from art, not chance,  
As those move easiest, who have learned to dance.”

In this maxim it is assumed that natural ease and grace of carriage, are best cultivated by practising the artificial movements of dancing. Whether such doctrines be true or false we shall not attempt to discuss—nor consider to what extent and in what mode this principle may be applied in education. It will be sufficient to mention, that in the following course not a precept or lesson is founded on any such doctrine. On the contrary, it will be an invariable rule, to require nothing that shall not be natural, practical, and, to a sensible person, agreeable.

## PART I.

## GENERAL HABITS IN DELIVERY.

THE chapters in this part of the work, contain that information which the author, in his daily labors, finds necessary to give at one time or another, to nearly every one whom he instructs. Having entered upon an independent investigation of the actual conditions of the mind, and of the nervous and muscular systems of the body, in all the varieties of delivery, he has been in the habit of treasuring in his memory, and making use in instruction, of every fact which he has observed. Incessant employment of these facts has kept them fresh in his mind, and enabled him to state them in conversation with pupils, with sufficient precision to enable them to appreciate their value. Whether he shall succeed in making them equally clear in print, is doubtful. When giving instruction, however, his habit is to state them briefly, and then immediately to exemplify them by speaking a few words himself. The student is directed never directly to *imitate* his instructor, but to *notice the sort of exertion* that he makes in order to attain such a quality in delivery as is under consideration. The student then makes the same sort of exertion himself. In this way his delivery remains as original and natural as if he had received no instruction. This is a great point to gain. Though the writer has no natural turn for mimicry, and has never cultivated the elocution required for the theatre, yet he finds no difficulty in imitating a pupil in a sufficient degree to exemplify a fault, without causing him any mortification. Such imitations are not of the nature of mimicry. They are effected by means of intense sympathy

with the person imitated, and by putting one's self into the same state of mind and feeling. It should never be forgotten, that every good or bad quality of delivery results in its ultimate cause, from some habitual or accidental state of mind. Often, however, the immediate cause is some unfortunate bodily habit, which prevents the inward impulses of the mind from producing a natural outward expression through the medium of voice and gesture. On this account it would be not inappropriate to call this first part of the present work, the *physical* part of elocution.

The requisites of delivery treated in this part of the volume, should be habitual. When the habits are once formed, the student should give himself no further concern about them, but in all his subsequent progress, yield himself fearlessly to the appropriate impulses of his subject, and of the time, place and occasion. In fact when they are established, the student is from that time during the rest of his life, a speaker. They are never lost, even when not called into use by the practice of speaking. Indeed, most persons will even improve in them, simply in consequence of that continued development of mind which results from the influences of society.

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## CHAPTER I.

### ATTITUDE AND GESTURE.

THE purposes of this work require that attitude and gesture be treated of very briefly. A teacher can insure good habits in these respects, in but one of two ways. First, he may devote a very large amount of time to the subject, and not only patiently watch and correct every fault that he observes, but also drill those whom he instructs in a long series of exercises

for the purpose. Secondly, he may explain and illustrate the general principles of both, and then leave good habits to be formed by the influence of the natural impulses which prompt the various attitudes and gestures, at times when the mind is in a felicitous state of excitement from the delivery of eloquent composition.

The latter is the mode adopted in this institution. The learner is advised never to practice speaking without at the same time standing in an easy and yet spirited and manly attitude, and likewise indulging his natural propensity to make those gestures which assist the voice in being earnest and expressive.

Instead of being, as some suppose, the most difficult, these are the easiest parts of delivery. The directions which will presently be given, are all that are found necessary for young men who have passed the period of school instruction, and who feel a natural interest in appearing manly and graceful.

If a few unimportant faults in attitude or gesture accompany the first efforts in speaking, while at the same time the speaker is in general correct in these respects, they commonly proceed from the want of that perfect self-possession and ease, which continued practice will be sufficient to secure. In this case if the speaker's voice is constantly growing more natural and expressive, his attitudes and gestures will generally be found to improve with equal rapidity, so that it will be unnecessary for the teacher to make any corrections.

When a speaker is satisfied that he has undesirable faults of awkwardness or formality of gesture, it is better for him to drill himself privately in correcting them, than to ask an instructor to do it for him. He can thus not only escape from the awkwardness of being drilled in such things by another, but will be able to improve more rapidly. When entirely alone, he can with ease and pleasure watch his internal feelings of spirit, enthusiasm and grace, in respect to these things. Such feelings are not only the true cause of excellence in attitude and gesture, but likewise are our only true guide and authority for them.

It will neither be necessary nor useful to practice before a mirror. The cultivation of feelings of grace, freedom and unrestrained earnestness, such as are easily indulged when practising entirely alone, may be made use of to far better purpose.

One fundamental principle, however, must never be neglected, that attitude and gesture are inseparably connected with respiration and the expression of the voice. Those who study them separately, will be liable to become *theatrically awkward*.

#### ATTITUDE.

As the varieties of attitude spring from the feelings that accompany the words that are spoken, and if no bad habits intervene, are always correct when the speaker's voice is sufficiently natural and expressive, it will be unnecessary to study them systematically. All that needs to be done is to correct or prevent any important faults in the general habit of standing.

When the speaker is first commencing, let the attitude express a composed and collected state of mind, and a natural ease. The only effectual mode of securing this, is by taking care to have a *feeling* of ease, steadiness and composure.

1 The feet must be so near each other, that the body shall not *lean* to the one side or the other.

2 The weight of the body must rest on one leg, with a slight settling at the hip.

3 The knee of the limb on which the body is not resting, must be suffered to relax and bend.

4 The breast is to be thrown forward, and the shoulders drawn backward.

5 The head should be held erect and easy.



An exact position of the feet should be avoided. In the attitudes of ease and composure, the heels will be two or three inches, and the toes six or eight inches, apart. The figures of attitude in the "*Chironomia*," a large quarto volume on this subject by Austin, a teacher of elocution, about fifty years since, in Dublin, give various positions of the feet according to difficult and artificial rules. These have been extensively copied in books on elocution. Yet on inspection, we shall find the attitudes which they produce as unnatural as they are ungraceful. The figures lean as if they were falling to one side or the other. The only good authorities on this subject, are the works of the great masters in painting and sculpture.

In earnest address, the body should generally lean forward, for a time, on the right foot, while the left falls a little behind. The very attitude thus expresses earnestness and bespeaks sympathy.

The worst fault in attitude is observable in those who exhibit a weak and bombastic delivery. Such lean backwards, instead of inflecting the body earnestly towards their audience. They likewise throw back the head. One who in earnest address, leans forward *towards* his audience, will not be liable to serious faults of attitude.

Common propriety of manners requires that when a speaker is about to make a formal address, (except in the ordinary services of the pulpit,) he salute the audience, or the chairman of the meeting, with such a *bow* as is customary in society. The rules for this are the same as on ordinary occasions in private life. If propriety requires that the chairman receive a salutation of reverence and ceremonious respect, let the bow be low. But in other cases, it need be but slight. All the direction necessary to prevent awkwardness in bowing, is that the whole body be flexible, and the shoulders be not kept back. If the shoulders are suffered to relax, the arms will fall forward, ac-

according to the common rule. A bow should always be made with a deliberate ease. Suddenness of bending, gives an aspect of timidity, and is apt to be accompanied with a quick rebound of the body, which has a bad effect. If a bow is very low, the eyes are cast down; but if slight, they are steadily fixed on the person or persons saluted. In bowing moderately to a large audience, the eyes look steadily towards the more distant part of the assembly. When the person who salutes by a bow, is so situated that his feet are visible, it is necessary to let the heel of one foot meet the hollow of the other, at the time that the body bends. This is done in two ways—most formally, by drawing the heel of one foot into the hollow of the other—less formally, by stepping slightly forwards with one foot, and then suffering the hollow of the other to fall against the heel of the foot in advance. The reason why in bowing according to these common rules, the heel of one foot comes into the hollow of the other, is that with this position the base upon which the weight of the body rests is made so small, that the bending is natural and almost unavoidable. There are, however, a few slight variations from this position of the feet, which graceful persons often exhibit; and when such proceed from ease and composure, they produce no ill effect. Ceremonious and submissive bows are also sometimes made by retreating instead of advancing.

#### EXAMPLES FOR PRACTICE OF ATTITUDE AND SALUTATION.

Mr. President!

Mr. Chairman!

Gentlemen of the Jury!

Gentlemen!

Romans, countrymen and lovers! My countrymen!

My brave associates! partners of my toil, my feelings and my fame!

Friends, Romans, Countrymen! lend me your ears.

Most potent, grave and reverend Seniors! My very noble and approved good masters!

Sad, my fellow citizens ! are the recollections and forebodings, which the present solemnities force upon the mind !

In the above examples the common rule of punctuation has been followed, which marks the nominative independent, of address, by an exclamation point. When the tone of address is grave and formal, and with a decided pause following, the falling inflexion of the voice is required at the end ; but when the address is more familiar, or if it is with considerable excitement, the rising inflexion is more commonly used.

## GESTURE.

The most common as well as most important of all the gestures that are used, is that of appeal and enforcement. This should be carefully studied and practiced. When the habit is once formed of using it with grace, spirit and variety, no awkwardness will be exhibited in the infinite variety of others that spring from imagination and feeling.

It is necessary to consider this gesture with care. The plate prefixed to this volume is intended to illustrate the attitude, and the position of the arm and hand, of one who by his very aspect bespeaks the attention of an audience, and is prepared to explain and enforce with spirit and grace what he is about to utter. The erect yet easy attitude expresses composure, and a mind collected and concentrated on the subject and audience. The open and presented palm of the hand appeals to the minds of those addressed, while the arm raised and brought forward without relaxing the elbow, expresses freedom of impulse and a confident appeal to sympathy.

The fundamental principle of every gesture is SIGNIFICANCE. This may be either of some wish or effort connected with the understanding, or of some state of imagination or feeling.

The gestures that spring from the latter source, are cultivated by abandoning one's self freely to every such impulse. Those of feeling are a part of the natural language of emotion or passion, and all rules for them are worse than useless. The gestures of imagination either point to some image present to the mind of the speaker, and thus direct and assist the imaginations of the audience, or they slightly depict the visual outlines of such images, and in this way render the auditors still greater assistance. These likewise, are as various as the images to which they direct attention, and the attempt to reduce them to rule is evidently absurd.

The gestures that assist a speaker in *explaining and enforcing thought*, can be reduced to a few general classes. Yet when thus classified they will be found very numerous, and their explanation intricate and tedious. But even if this be done, and a student be patiently and perseveringly drilled in them, there will be great danger of his becoming artificial and formal, and of exhibiting what is one of the most disagreeable of all faults, an appearance of having been long occupied in imitating a model, or endeavoring to put in practice a set of rules.

All that is finally necessary after awkward habits, if any such exist, have become corrected, is to make gestures significant; first, of our wish to *communicate and explain* our ideas; secondly, of an effort *to appeal to the assent and sympathy* of those we address; and thirdly, of an intention *to enforce* occasionally the truth or importance of what we assert.

But five rules are necessary for establishing good habits in the common gesture of appeal and enforcement. (Vide the plate.)

1. *Let the open palm always be presented to the part of the audience addressed.*

To effect this, bend back the wrist as much as possible without a violent strain.

Open and bend back the thumb and forefinger.

Let the other fingers remain slightly bent in a natural and easy manner.

With some persons, these naturally remain nearly straight and almost in the same plane with the forefinger. With others they are more or less bent. No precise rule is needed in respect to this point.

2. Raise the arm directly from the shoulder, without bending the elbow.

The height to which the arm is raised, must correspond to the distance of the persons to whom the voice is addressed and to whom the eyes are directed. If they are towards the extremity of a large room, the hand must not be lower than the shoulder or upper part of the breast. When we are speaking to persons very near, it is somewhat lower, but in this case the body also bends more or less forward.

3. Bring the arm well forward towards the persons addressed.

Do not suffer it to extend laterally from the body. This makes the gesture unmeaning, by taking away its expression of appeal. It should be brought at least forty five degrees forward.

4. Let all the muscles of the arm be in a state of tension, corresponding to a spirited and animated state of mind.

Graceful, to say nothing of forcible gestures, cannot possibly be executed, when the muscles are slack. If these are not stiffened and kept tense, the elbow will drop and the motions be extremely awkward. Even in an easy and animated attitude, the principal muscles of the body are in the same state. The attitude will otherwise express not ease but laziness.

The true guide for the state and position of the arm, is to have in it a *feeling of spirit and expression* corresponding to that given by the voice. This causes the motions of the arm and wrist to be slow, graceful, significant, and expressive.

5. Let the *stroke* of gesture which falls on an emphatic word, be effected in most cases by a sudden stiffening of the muscles of the whole arm without bending the elbow.

The elbow will indeed be very slightly bent, but an effort should be made to have the arm move exclusively from the shoulder, rather than to bend at the elbow. This direction prevents what is described by Hamlet, in the precept, "do not saw the air too much with the hands." What is called by audiences too much gesture, consists in indulging the arm in motions that are at the same time frequent and extensive. Those who gesture most gracefully, keep one or both arms extended a great part of the time, but make but few motions that attract attention. In fact the finest style of giving attitudes and gestures, consists in a series of positions of the body, arms and hands, which remain unchanged for an appreciable period of time, while each presents a fine study for a painter or sculptor.

There is an exception to the last rule, when there is a peculiarly deliberate emphasis on a single word. In this case the elbow is deliberately bent, the hand is raised, (sometimes higher than the head,) and then brought down in the stroke as low as the waist.

When the arm falls to the side after gesturing, let it drop naturally and unconsciously.

Those who are first beginning to practice speaking, generally make too many gestures. It is useless to attempt to prevent this fault by speaking several lines at a time with both arms hanging at the sides as if withered. This custom is not only unnatural as respects gesture, being one which is never exhibited for a moment by an interesting extemporaneous speaker, but makes it impossible for the speaker to employ varied and impressive tones of voice. The fault under consideration proceeds always from want of self-command and steadiness, and

can be prevented only by avoiding its cause. When however, too many gestures are made, the speaker generally drops his arm too often. He raises it for a single stroke on an emphatic word and then immediately lets it fall. It is this frequent rising and falling of the arm that attracts and offends the eye.

It should be a rule, therefore, that when the arm is once raised, it be kept for some short time in the air, and with the hand in the position of appeal.

So likewise in a succession of gestures, the arm should not drop when one has been given, and then be raised again for the next. After making a stroke, the arm should remain in the position of appeal, or in that in which it was left by the last gesture, and then be transferred to the next.

In speaking passages not distinguished by force of language or sentiment, the arm is often for a short time at the side. But in this case those who are graceful and interesting, always give such inflexions of the body as continue the exhibitions of appeal and sympathy, which the arm and hand express in more earnest passages.

So when the arm and hand are employed, the body assists also in the gesture by its flexibility. It should never be stiffly braced, so as to cause the whole expression of a gesture to proceed from the motion of the arm.

The question is often asked, *What shall be done with the left arm?* When the right arm is expressively engaged, and the body is kept flexible and suffered to assist, the left naturally hangs passive at the side. It should not, except sometimes in the most familiar and conversational debate, be suffered to rest on the hips, with the elbow akimbo, nor, except in the same circumstances, be placed in the bosom. In earnest or grave delivery it naturally hangs passive. Any other position makes the attitude of the body stiff and inflexible, and prevents the

grace of varied bodily inflexions. On no occasion should it be placed behind the back. To rest it thus, renders the attitude awkward by stiffening the back in the worst manner. To raise the skirts of the coat with the left arm, will be in the case of a young man, not to treat the audience with respect, as it is the sole purpose of that part of the dress, to cover a dishonorable part of the body! If in familiar and conversational speaking the left hand be rested on the hip, let care be taken that the elbow be carried back as much as possible, in order to diminish the akimbo effect.

Should single gestures be made with the left arm and hand? It is not worth while to dispute this point, yet to use the left hand in gesture seems scarcely more natural than to offer it in salutation, or to strike a blow with it. The ancient Romans rarely or never employed it on any occasion, in speaking. They did not even use gestures with both hands. Yet the reason commonly assigned for this total omission of its use is not sufficient, for it could by no means be necessary for them to keep it *always* occupied in supporting a part of their dress. They must have had it in their power so to support the toga that it should not fall, as well in this as in other situations. When wearing the toga, they were not necessarily one-handed.

Gestures that are made with both arms are the same in kind as those made with the right alone. When they are not instinctively employed to express extent of space or the universality of an idea, they are generally used to assist in expressing a climax of thought. After repeating several strokes of gesture in enforcing a series of emphatic ideas, both arms are raised towards the close to produce a climax of effect. The stroke is made by both arms simultaneously, in the same way as by the right alone.

Variety in the repetition of the common gesture of appeal and enforcement, is effected by successively changing the place of the hand in the air.



To acquire the most graceful habits of gesture, the arm must be practised in making a greater part of its motions in a side-way direction, instead of directly up and down. In doing this, especial attention must be paid to cultivating flexibility of side-way motion in the wrist. The hand should be turned over so as to bring the palm uppermost, and while it is well bent back, and the thumb and forefinger fully opened, the wrist should be fully practised in significant and expressive motions made laterally. The gesticulations thus made by the hand moving at the wrist, are the same that we continually give in earnest conversation. The only difference in their employment when we are speaking, is that we execute them while the arm is extended; whereas in conversation the elbows remain at the sides, and the hands are just in front of the body. Cultivating these expressive motions in speaking, adds much to grace and interest of action.

In passages of argument and explanation, some speakers employ a style of gesture in which the arm is most of the time extended, but the elbows are near the sides, and frequent and varied gesticulations are made by one or both hands in front of the body. This is an excellent and agreeable style of action, but is difficult to teach, and seems not to be natural to all. Those who instinctively incline to employ it, will do well to cultivate its habitual use.

#### EXAMPLES FOR PRACTISING GESTURE.

The following example requires a forcible delivery, and great earnestness of action.

I MAKE THE ASSERTION (arm gradually rising)—**DELIBERATELY.**  
(stroke without bending the elbow—then letting the arm remain in the position the stroke left it in.)

I REPEAT IT, (raising the arm, bending the elbow, and bringing down a forcible stroke on the last syllable of *repeat*—letting the arm remain where it was left by the stroke.)

AND I CALL UPON ANY MAN WHO HEARS ME (sideway wave of the whole arm, and with a flexible wrist—the hand being turned palm uppermost.)

TO TAKE DOWN MY WORDS. (arm brought forwards—stroke of gesture brought down low—inflexion of the body, and an earnest look—the arm then drops suddenly and unconsciously.)

The next example requires also great earnestness of voice and action.

SIR! (look and erect attitude) THE DECLARATION (earnest look, but no gesture.)

WILL INSPIRE THE PEOPLE (arm raised from the shoulder—palm of the hand making a strong appeal.)

WITH INCREASED COURAGE; (inflexion of body, and earnest stroke of the arm, made without much bending of the elbow—arm remaining in the air.)

INSTEAD OF A LONG AND BLOODY WAR, (inflexion of body, and sideway motion of the hand and arm—a significant motion being made with the wrist—the arm not dropped.)

FOR RESTORATION OF PRIVILEGES, (the arm brought forward, and a forcible stroke made in a sideway and upward direction—the wrist being very flexible.)

FOR REDRESS OF GRIEVANCES, (the same gesture repeated—but the hand carried a little higher, for variety, and to give a gradual climax.)

FOR CHARTERED IMMUNITIES (hand brought forward towards the audience, to attract attention to the emphasis that is to follow.)

HELD UNDER A BRITISH KING, (earnest look—stroke without bending the elbow—the arm carried sideways and upwards—the hand remaining high in the air.)

SET BEFORE THEM THE GLORIOUS OBJECT (hand brought down a little, and stretched forward in earnest appeal.)

**OF ENTIRE INDEPENDENCE,** (hand slowly raised on the word *entire*—the elbow bending—then a sudden stroke on the accented syllable of *independence*—the arm remaining in the air.)

**AND IT WILL BREATHE INTO THEM ANEW** (attitude brought up very erect—the breast swelling out—both arms and hands presented in earnest appeal.)

**THE BREATH OF LIFE.** (sudden stroke of both arms sideways and downwards on the word *life*—the elbows not bending—look of exultation—the arms then drop unconsciously—the speaker pauses—rests a moment, and begins with a transition of manner on the next passage.)

*Remarks on the above examples.*—These examples are given as specimens of full and unrestrained earnestness of natural gesture. It will be well carefully to study and practice them. Those who have once mastered the gestures described above, will need no more training in this subject, and will afterwards be liable to no serious faults of action.

It must be remembered, that on the same passage no two perfectly natural speakers will ever gesture precisely alike—neither will a single speaker speak the same passage with precisely the same action in different repetitions, if his manner is in each case perfectly natural and graceful. It is necessary for instructors however, to discipline themselves in the power of repeating without variation.

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## CHAPTER II.

### VOICE.

Every one knows that school-boy tones in reading, and the dull and tedious manner of some speakers, give a sound to the voice that has little resemblance to the tones of an eloquent ex-

temporaneous orator. It is well known likewise to be at first difficult, and indeed it is too generally considered impossible, to render a discourse that has been written but not committed to memory, as interesting and eloquent as when a speaker is successfully extemporizing; and that even if the composition be memorized, its delivery cannot readily be made as interesting, as when the words as well as the tones proceed from a felicitous impulse of the moment.

The explanation of these remarkable differences in the prevailing sound of the voice, lies in the fact that speaking to an assembly is a peculiar act of the mind and vocal organs. There are three distinct ways of communicating thought, each of which has its peculiar voice, as distinct from each other as they are from singing. These are talking, speaking, and reading.

In the present chapter we shall consider the peculiarities of the speaking voice.

It is perhaps the general opinion, that speaking differs from conversation merely in loudness and force. This is not true. We may talk with great force of emphasis, with strong gestures and with an extreme degree of loudness, and yet a person overhearing us in another room would never mistake our tones for those of a person speaking. On the other hand, we may speak with great earnestness and force, and yet not be sufficiently loud to be audible across an ordinary audience room. We may also speak in a languid and uninteresting manner,—one which is characterized by want of emphatic force, and at the same time those who hear without seeing us will not be liable to suppose that we are either talking or reading.

These facts prove conclusively that speaking differs from talking or reading, in the peculiar quality of voice which it employs. In additional confirmation we may

mention that this distinction is recognized by reporters of legislative assemblies, inasmuch as they always discriminate between what is spoken in debate and the public conversation that frequently takes place among the members on the subject under discussion.

As stated in the preface, the power of using the speaking voice seems always to be learned at some period considerably later than childhood. Those who begin to practice elocution without having previously gained the power of using this voice, by the practice of declamation in schools or by being accustomed to extemporaneous debate, often experience extreme difficulty in attempting to employ it. There have been some who have practised declamation throughout their college course, without ever making use of it throughout a whole sentence.

There is but one mode by which a person who is unaccustomed to its use can at once break into it. This is by suddenly speaking to persons at a great distance, with an unhesitating abandonment of earnestness, and in a tone almost as loud as a shout. When this experiment is tried, it will be found that the voice strikes into the upper part of the middle, or the lower part of the upper key, and has a peculiar openness and fullness, together with more or less smoothness of sound. There is also some degree of an expulsive and explosive utterance. The breath likewise issues more suddenly and rapidly, and appears to leave the chest with less air remaining in it, than after uttering the same number of words in loud conversation. So too, when at a pause, breath is taken again, it is done more suddenly and with deeper inspiration.

We hence see the reason why an oratorical delivery is more rapidly acquired by those who address audiences in the open air. The exertion that is necessary in such situations, naturally brings a man into the use of the speaking voice. The excitement likewise which prompts the utterance of auctioneers, lawyers, and partisan debaters, as also the tumultuous zeal of ignorant enthusiasts, have the same effect in developing the voice which we are considering.

Loud and vehement speaking is thus at first the easiest and most natural, and it is well known that in nothing do speakers improve more by practice, than in the power of being audible and forcible, without breaking into a discordant loudness.

It will be well however to remark, that at the present time a fashion seems to prevail among the speakers in the northern and eastern parts of the United States, of studying to subdue the natural loudness of their voices in an extreme degree. By so doing, they not only become often indistinct and inaudible to those in not very distant parts of a room, but descend into a husky and unmusical voice, such as is not only incapable of interesting expression, but disagreeably aspirated and obscure. By subduing the voice in this artificial way, they likewise exhibit a mechanical monotony, which prevents the giving of various expressions, for which an increased degree of loudness is natural and necessary. Cheerfulness, hope, joy, triumph, admiration, and many other emotions, have considerable loudness and openness of tone for their natural language, and cannot be expressed without them.

When a speaker has thoroughly disciplined his voice and ear, in reference to adaptation to larger or smaller audiences, it will be neither necessary nor expedient for him to give himself any concern in respect to the degree of loudness that he may happen to use. His voice will, as it were, instinctively accommo-

date itself to the room, and be agreeably audible, without liability to offend the most sensitive nerves by excess of force, while it will perpetually vary in the loudness required for expression, according to his feelings and the dictates of propriety.

Those therefore who wish to acquire command over their vocal organs as rapidly as possible, must practise loud speaking for a part of the time. Instead however, of depending merely on the rude practice above described, in which the voice approximates to a shout, it will be better to consider the voice under the different heads which follow, and to practise exercises which cultivate those separate acts, the union of which produces not only the speaking voice, but that cultivated and musical tone which characterizes those speakers who are not only most agreeable to a delicate and sensitive taste, but who likewise have an effective power over the most obtuse and insensible hearers.

#### DEPENDENCE OF VOICE ON RESPIRATION.

Even in the calmest and most familiar styles of public address, the speaking voice is more dignified than in ordinary conversation, and may also be rendered more musical and expressive. This results from the fact that in all public speaking, the mind of the speaker is more or less in an elevated and excited state. This emotive and elevated state of mind produces a corresponding condition of body.

The principal effect on the body is a *deeper breathing*. Reciprocally also, this deeper breathing enkindles the mind and excites the feelings. In strong emotion the thrill of the mind renders the breathing so deep, as to heave up the breast, and send a nervous thrill throughout the entire frame. So too we may to some extent increase the intensity of a feeling that is too languid, by voluntarily strengthening its bodily expression.

The depressing emotions indeed, such as despondency, diffidence, or shame, make the breathing weaker instead of stronger, and accordingly it is one of our most common instinctive resources when endeavoring to shake them off, to take deep breathings, and make sudden and vigorous muscular exertions.

From this connection of voice with respiration, we may derive the most easy and successful of the various modes for cultivating an improved degree of vocal power, depth and flexibility.

On the same principle also depends the ability to speak with ease. It is the habit of not taking breath with sufficient frequency and fullness, that, so far as mere *physical* exertion is concerned, causes those who address even the largest audiences to become exhausted.

This deep breathing furnishes the reason why in an animated attitude the breast is heaved up and thrown forward, as was described in the previous chapter.

Hence the first lesson for acquiring a commanding and expressive voice, should be as follows.

Stand in attitude for speaking as has been already described.

Heave up the chest by taking a very deep breath, and keep it in this state by taking breath very frequently during the time of speaking a sentence.

Never attempt to speak as many words as possible at a breath, but on the contrary catch breath suddenly and frequently, as is done by players on wind instruments.

Assist the vocal effort by voluntarily taking on a state of excited and strong emotion.

Aid the natural action of the breast, by strong gestures of appeal with the right arm or with both arms.

At first students of elocution are liable to suppose that depth of tone and dignity of voice are necessarily connected with a



low pitch. For this reason it will be well to practise this lesson on each of the three keys which will soon be described. In the examples, the words will be divided into groups, after each of which breath should be taken.

## EXAMPLE FOR PRACTICE.

(Low pitch)

Sir! I know

the uncertainty of human affairs.

(Higher pitch)

But I see, I see *clearly*through *this day's* business.

(A little lower pitch)

*You* and *I* may indeed *rue it*.

(Still higher pitch)

We may not *live*

to see the time when this declaration

*shall be made good.*

(Lower pitch)

We may *die* :

(Higher)

*die colonists, die slaves ;*

(Still higher)

*die, it may be, ignominiously,*

(Lower)

*and on the scaffold.*

(Still lower)

*Be it so.*

(Still lower)

*Be it so.*

(Quite high)

If it is the pleasure of Heaven,

(Same pitch)

that my country shall require

*the poor offering* of my *life,*

(Middle key &amp; loud)

the victim shall be *ready,*

(*Less loud*)            at the appointed hour    of sacrifice,

(*Higher*)                come    when that hour may.

(*Low key & rising*)    But    while I do live,

(*Middle key*)           let me have a country,

(*Rising*)                or at least,    the HOPE of a country,

(*Descending*)         and that,    a FREE country.

*Remarks.*—The directions for the changes of pitch in the above example, have been given with reference to solemnity and climax. A very different set of directions might be given, which would perhaps be equally appropriate. These, however, will coincide with the tastes of all in a sufficient degree for the purposes of practice. It is not indeed necessary for elementary training of the voice, to use extracts from speeches at all. It is equally useful to practise upon tables of single words, such as will be hereafter given under the head of articulation.

#### VOICE OR TONE OF ADDRESS.

It is often observable that the voice of a speaker does not really address the audience. It is abstracted, and has precisely the same tone as if there were no auditors. Some likewise appear not to believe what they say. Even a soliloquy should be given with expressive earnestness, when an audience is present. Yet some speakers not only have the tone of soliloquy when addressing their fellow beings, but even that of merely repeating words without interest in their meaning.

The practice of *singing* may be made highly useful in improving the voice for reading and speaking; yet it is often ob-

servable that those who devote considerable time to the practice of singing, have a singularly lifeless and inexpressive elocution.

IN ALL THESE CASES THE FAULT PROCEEDS FROM BAD HABITS OF RESPIRATION.

In singing the breath is retained, and only suffered to issue very slowly. A singer can execute more notes at a breath than a speaker can utter syllables, with the same slowness, *provided the sound of the speaker's voice is EARNESTLY EXPRESSIVE.*

Therefore practise sending out all the breath on each word, and catching it quickly and deeply between the words.

Assist this mechanical practice by imagining a few persons before you, and making vigorous effort of the MIND to speak directly and earnestly to them.

The most advantageous style of speaking for early practice, is that of lawyers. Imitate the hearty earnestness and force with which they address juries. Defer the study of refinement and beauty of delivery, until after you have acquired force, and what people call a whole-souled heartiness. Universally, in the common criticisms of miscellaneous audiences, what is called *interesting* in a speaker, is really little else than force and vehement earnestness.

The taste of colleges sometimes degenerates so much, as to favor what in the case of those who command no reverence by their learning, the world at large would call dullness and even stupidity. Remember that the object of speaking in college is to qualify for speaking after graduating. Students must prepare for dealing with the common sympathies of humanity. Whatever is worth doing at all, is worth doing well. Either speak with natural earnestness, or make up your mind that in future life you will decline invitations to make public addresses.

It would be the most approved custom for a man who has prepared a written address, but whose delivery of it in person will certainly torture the patience of an audience, to offer his manuscript to an acceptable speaker to read or speak it for him. This is the established practice of kings and chief magistrates, and would often in the case of others be as much more dignified as more agreeable.

Some entertain an obscure opinion, that earnestness and energy will compromise their dignity. So indeed it will, if the matter is weak and the style bombastic. But in all other cases, true dignity can only be exhibited by means of mental power joined to self-command. A person is always dignified who commands respect by an earnestness and an energy that are perfectly under his own control, and all good delivery requires an entire command over our own faculties. There is indeed a sham dignity which is purely negative. It is the dignity of a tortoise drawing his head within his shell!

#### EXAMPLE FOR PRACTICE.

Gentlemen of the Jury!

Suppose the prisoners, if the evidence were true,

DID conspire the king's death,

what are *you* to found your VERDICT upon?

Upon your OATHS.

What are *THEY* founded upon?

Upon the oath of the WITNESS.

And what is *THAT* founded upon?

Upon *this*, and *this* ONLY,

that he believes there is a just and omnipotent God,

*an intelligent*    *supreme* EXISTENCE,  
 who will inflict    *eternal punishment for offences*,  
 or confer eternal *rewards* upon man,  
 after he has passed the boundary of the grave.

But the INFIDEL!

By what can you catch HIS soul?

Or by what can you HOLD it?

You REPULSE    HIM    from giving evidence,  
 for he has NO CONSCIENCE!—

*no hope*    to cheer him—

*no punishment*    to dread.

Gentlemen!    the case of my client is,

that the witness against him    is PERJURED!

and you are *appealed* to,

*in the name of that ever-living* GOD    whom you revere,

but whom HE    DESPISES,

to SAVE him    from the baseness of *such an accuser*.

CURRAN.

If naturally spoken, the earnestness of the above plea will cause most of the emphatic words to be given with the interval of the fifth, as described by Dr. Rush and Professor Day. The slide through this interval has been called the *triple slide* by

Professor Goodrich. With a few exceptions, it is the widest range of the voice in practical speaking, and occurs oftener in excited argumentation than in any other sort of delivery.

#### AGREEABLE AND IMPRESSIVE VOICE.

The PERFECT VOICE for reading or speaking, exhibits what the scientific musicians call a PURE TONE.

It is called by Dr. Rush the *orotund*. This new term seems scarcely necessary, and misleads most students, by inducing them to cultivate *pomposity*, or some sort of mouthing. The readers of Dr. Rush's invaluable work are apt to understand the *orotund* as being necessarily connected with a *low pitch*.

The PURE TONE depends on an open state of the throat and back part of the mouth.

The whole mouth should indeed be opened as wide as possible in speaking, for unless this is done, the articulation will not be perfectly clear. But the pure tone does not depend on the opening of the teeth and lips.

In this country a prevalent fault of the voice is *nasality* of tone.

When the *pure tone* is used, the breath does not pass through the nose at all, except in uttering a few of the consonants.

Let a person try the experiment of uttering the vowels *a, e, i, o, u, y*, in the pure tone, while the nostrils are closed by compressing them with the thumb and finger. He will find this closure of the nostrils makes no difference whatever in the sound.

A *perfectly pure* tone can be acquired only by very long and careful cultivation. For practical purposes in life, it is sufficient to acquire as much of this quality as

will give a degree of dignity, agreeableness and fluency of voice sufficient to satisfy common audiences.

It is only by a considerable degree of the pure tone, that a large room can be filled without disagreeable loudness and a fatiguing exertion on the part of the speaker.

In disciplining the voice for the purpose of acquiring the pure tone, it is necessary always to begin with *explosion* and the exhausting breath.

This is the sole dependence in the schools of vocal music, and was introduced by Dr. Rush into the practice of elocution.

The next practice should be in prolongation, and especially prolongation with the median stress or swell.

In general, elementary practice in explosion and prolongation should be on single words, such as are subsequently given in tables. The following example, however, may with equal propriety be spoken in two different styles, in one of which the principal words have an explosive utterance, and in the other, exhibit prolongation and the swell. The former will be more vehement and excited, while the latter will manifest a stronger earnestness.

The very best mode of studying and cultivating the pure tone, is to resort to the fields, and declaim such passages with a full shout. Then noticing the smooth and musical sound that the true shout exhibits, and the condition of the vocal organs that produces it, let the student learn to command the same qualities in a voice less and less loud, and on lower degrees of pitch, while at the same time it is kept perfectly natural. The voices of preachers who are accustomed to deliver sermons and exhortations at camp-meetings, are remarkable for power and a musical quality, when used in a church. Neither are they necessarily loud. As the custom of preaching with too much loudness passes away, the improved vocal qualities acquired by such preachers become strikingly manifest.

## EXAMPLE FOR PRACTICE.

STRIKE!—TILL THE LAST ARMED FOE EXPIRES!

STRIKE!—FOR YOUR ALTARS AND YOUR FIRES!

STRIKE—FOR THE GREEN GRAVES OF YOUR SIRE!

GOD!—AND YOUR NATIVE LAND!

No inflexion has been marked on the first word of each of the above lines, because either the rising or the falling may be used. The former will be more eager, and the latter more commanding. The most decisive test of true skill in using the pure tone, is the ability to give such a passage as the above in the subdued loudness of parlor reading, and yet to make it sound like a bold war-cry.

## REFINEMENT AND SUAVIDY OF VOICE.

The difference is very great between an utter coarseness of tone, such as we hear from teamsters and hostlers, addressing their cattle, and the agreeable and captivating sound of that frank and gentlemanly address, which expresses mutual respect between human beings.

That quality of voice which expresses refinement of feeling, and cultivation of mind and manners, depends in some degree upon the *pure tone*, but principally upon the *vanishing movement* of the voice in the utterance of each syllable.

Affectation of refinement and suavity, consists in the vanish being carried to excess and unduly prolonged, either in a singing or in a whispering tone.

DRAWLING proceeds from prolonging vowels without the slide. Drawling is an approximation to singing.



To explain the vanishing movement of the voice, we may take the vowel *a*. If this be uttered in a polite and pleasant tone, yet at the same time with such a deliberate prolongation that we can watch the movement of the voice, we shall find that it commences with an opening fullness that indicates frankness, and then tapers away into the sound of *ee*. This final sound does not break off abruptly, but gradually vanishes into silence, so that the precise ending is imperceptible. This vanishing movement, when deliberately given, expresses considerateness or deference, and hence, as above mentioned, an affectation or excess of politeness prolongs it into a whisper, or prolongs the delicate termination with an effeminate tone. On the other hand, the coarse tone of hostlers, which has been alluded to, being addressed to brute animals, is destitute of the vanishing movement.

The vanish of the vowel *o* is into *oo*. That of *i* is into *ee*; that of *ou* into *oo*, and that of *oy* or *oi* into *ee*.

Every syllable however, whatever is its vowel, or whether it ends with a vowel or a consonant, exhibits this vanishing movement, unless the tone with which it is uttered is extremely coarse.

For study and practice on the vanish, it is best at first to take separate words of one syllable, and afterwards to watch the voice, in respect to executing it well on the more prominent syllables of a whole sentence or paragraph. In the latter case none but the accented syllables need be noticed.

If the above directions are not sufficient for enabling the student to distinguish this movement, let him experiment upon the word *no*. He will find that when uttered with politeness and consideration, the sound of *oo* is very perceptible at the end, while it is scarcely heard in the tone of rudeness or surliness.

We remarked above that the opening fullness which precedes the vanish expresses frankness. It may likewise represent con-

confidence and other such states of feeling. It will be found on trial, that a sneaking or sniveling, or an extremely embarrassed tone, begins otherwise.

As this quality of the speaking voice ought to be habitually exhibited in all delivery whatever, no especial example is required for its cultivation. Yet as the following extract from an address of Mr. Burke, on declining to stand a candidate for reëlection from Bristol, exhibits so strikingly that great orator's characteristic union of dignity and grace, it may be well to subjoin it.

#### EXTRACT FOR PRACTICE.

Gentlemen! I *decline* the *election*.

It has *ever been my rule* through life,

to observe a proportion between my *efforts* and my *objects*.

I have *not* canvassed the *whole* of this city in *form*;

but I have taken such a view of it as *satisfies my own mind*,

that your choice will not *ultimately* fall upon me.

Your city, gentlemen, is in a state of *miserable distraction*;

and I am resolved to *withdraw* whatever share my pretensions

in its unhappy divisions. [have had]

To say that I am no way *concerned*,

would be neither *decent* nor *true*.

The representation of Bristol

was an object on many accounts *dear* to me;

and I should certainly *very* far prefer it  
to any other in the kingdom. \

My *habits* are *made* to it :

and it is in general

more unpleasant to be rejected after *long trial*  
than not to be chosen at all. \

But, gentlemen, I will *see nothing* except your *former*  
[*kindness,* \

and I will give way \ to *no other sentiments*  
*than those of gratitude.* \

From the *bottom of my heart*

I *thank you* for *what you have done for me.* \

You have given me *a long term,* which is *now expired.* \

I have *performed the conditions*

and enjoyed *all the profits*

*to the full ;* \

and I now surrender your estate into your hands

without being in a *single tile* or a *single stone*

*impaired or wasted by my use.* \

I have *served the public*

for *fifteen years.* \

I have served *you* in particular

for *six.* \

What is *passed* is *well stored*.

It is *safe*, and *out of the power of fortune*.

What is to *come*

is in *wiser hands* than *ours*;

and HE, in *whose* hands it is,

*best knows*

whether it is best for you and me

that *I* should be in *parliament*

or *even in the world*.

The above extract will also be found one of the best in the language, for practising the student in those grave yet polite attitudes and bendings of the body, which are required in an address so formal and yet so sincere. In the gestures, the hand will often require to be brought quite low, to correspond with the inflexions of the body and the low pitch of the cadences.

#### KEYS OF THE SPEAKING VOICE.

For practical purposes, it is best to recognize the old distinction of three keys in every person's speaking voice.

These correspond somewhat to the *registers*, as they are called, of the singing voice. If we make the supposition that an absolutely perfect male voice for singing, would have three registers, one for the bass, one for the tenor, and one for the soprano, these would be analogous to the three keys of the speaking voice.

These keys are the *lower*, the *middle* and the *upper*. The middle is the most important, and is that which

should generally be used. The other two however, ought to be carefully cultivated, since in varied and animated addresses, all three are used, though the middle occurs in the largest proportion.

Students of elocution who are also musicians, should bear carefully in mind the fact, that the range of pitch in speaking is lower and less extensive than in singing. The pitch of the middle key in most male voices is not much above the middle of the bass in singing. The higher notes of the *air* are never used in speaking, except occasionally in dramatic elocution. On the other hand, the voice descends lower in the cadences of speech than it ever does in music. Indeed, many good speakers sometimes descend in their cadences into a whisper. But this is a habit which is liable to appear affected, and is never necessary or expedient.

The upper key of the voice is that which we instinctively use in calling to a person at a great distance—and upon this fact is founded a natural and easy mode of cultivating the voice in the different keys.

To cultivate the upper key, we may employ as one mode of practice, the instinctive effort to make ourselves audible when declaiming to persons at a very considerable distance.

Then by imagining the hearers at no greater distance than the length of a large church, our voices will naturally fall into the middle key.

Finally, if we speak with a tone of deep earnestness of feeling to persons very near, the voice proceeds in the lower key.

It is highly important to cultivate power and a pure tone throughout the whole range of each one's voice. In general, there are two classes of voices in respect to range of pitch.

Some have their middle key on a high pitch and cannot readily be made to descend to a low pitch, while others have their middle range very low and cannot readily strike into high and spirit-stirring notes. Popular audiences generally prefer to hear voices of high pitch. A majority of the most celebrated speakers have had such. Pitt and Fox are instances. Still the very best voices are capable of descending, with strength of tone, to a very low pitch, and at other times rising very high without loss of fullness and dignity. Each one should endeavor to improve his voice most in that part of its range in which it is naturally most inferior.

It will be impossible to acquire a practical command over a particular key, merely by practising passages whose appropriate expression compels us to use it. On the contrary, we must discipline ourselves in the power of speaking the same passage in each of the keys. For this reason we furnish no examples for the especial cultivation of the keys. Any extract or table of words may be used for this purpose.

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## CHAPTER III.

### ANIMATED AND IMPRESSIVE UTTERANCE.

IN the previous chapter we treated of those qualities of the voice which are required in all speaking, whatever may be the particular expression demanded by the passage. The present will be devoted to two modes of utterance, without which even the most plain and calm delivery will be lifeless and uninteresting.

For the sake of rendering the study of elocution as simple and easy as possible, we shall not in this chapter consider the forms of stress, and the different ways of managing the slide, by which such kinds of expression are given as are classified in

the third part of the work. Each will there be briefly described under the style of delivery of which it is the characteristic.

## ANIMATED UTTERANCE AND SPIRITED ACCENT.

Animation of voice and accent are here considered, in opposition to the faults of sluggishness and languor of tone. These faults proceed from want of what is called by Dr. Rush, the "radical stress," *i. e.* stress at the very commencement of each vowel. In lively moods of mind, the syllables of discourse issue *suddenly*. This suddenness gives spirit and animation to the voice. It is of course most striking on *accented* syllables.

Animation of voice thus depends on a quick and sudden impulse given to the enunciation of the vowel of each syllable, and on the strong and decided *accent* which naturally accompanies it.

At the moment of beginning the vowel of each syllable, there takes place a slight check in the flow of the breath, and a sudden and instantaneous action of the vocal organs in the throat.

This description will enable any one to exemplify the quality under consideration; but in practising according to it, care must be taken to make the sounds perfectly natural, or else if the utterance is quite loud, it will resemble the barking of a dog rather than human speech.

The very highest degree of this quality is what is called *exploding* in speech, and the *explosive tone* in singing. In rapid speech, in which the syllables are not prolonged, this stress is the same thing as what is called *staccato* stress in music. As in music the staccato stress *may* be given to the commencement of notes that are somewhat prolonged, so in speech the utterance may be slow and the syllables not shortened, yet at the same time each may be sent forth with a sudden and stri-

king effect, that awakens attention and arouses the spirits of the audience.

This is one of the principal qualities of delivery, in consequence of which the mere sound of the voice, independently of the ideas offered, *secures attention* from the hearers.

The very highest degrees of earnestness, however, as will presently be described, cause the voice to proceed in prolonged tones; and in these, the *swell* of the voice often takes the place of the suddenly expulsive accent now under consideration.

Great care likewise must be taken, that not only this, but all other qualities of voice be so managed when we cultivate elocution, as to be *perfectly natural and agreeable*. The suddenness of utterance which has just been described, should be conjoined with graceful ease and fluency.

A very high degree of the vocal action we are now considering, is exhibited in the natural utterance of various interjections which express surprise, alarm, caution, command, or cheerful willingness. These interjections and imperative phrases are such as, Ah! Oh! Take care! Who! (to horses,) Come, come! Look out! Ay, ay!

#### EXAMPLE FOR PRACTICE.

The following harangue from Shakespeare, requires an extremely high degree of this utterance. It will be useful to practise the declamation of such passages with great force, and even with violence. It must be remembered, however, that in ordinary delivery it should be impossible for common auditors to detect this peculiar vocal action, even when it decidedly characterizes the speaking. It must be so managed as to give spirit and attractive interest to the whole run of the voice, and yet with such ease and fluency, as to make the delivery even more graceful. It is not for any one a new use of the voice. The reason why it must be carefully cultivated, is that the necessary slowness of



public speaking is apt to prevent its natural use, and substitute for it some sort of drawl. After declaiming the following passage with the energy of a harangue, it will be well to practise repeating it again in the more rapid and familiar manner of reading or of conversation. By so doing, the student will be able to distinguish that the same suddenly *expulsive* utterance which in its highest degree represents the excitement of the military harangue, in a less degree and with a subdued loudness gives spirit and animation.

To secure the confidence and cordial coöperation of intellectual young men, in such declamatory exercises as this which follows, it will be well to remark that they are of no value except for gymnastic vocal training. A man may excel in them, and yet have neither skill, taste, nor judgment, in the ordinary delivery of practical life. As an intellectual accomplishment, the ability to execute them need not be considered of higher rank than skill in playing ball. Many shrink from them in consequence of supposing, that they are considered by a teacher as evidences of talent or mental cultivation; whereas they in fact task the body more than the mind. Sensitive young men must however remember, that audiences cannot very well discriminate between faults of delivery that proceed from the mind, and those that result from natural weakness or infelicitous habits of the bodily organs. We have occasionally observed that an auditor has accused a speaker of not having his feelings interested in his subject, when the fact happened to be, that he was both earnest and enthusiastic, but had merely a bad habit of not taking breath with sufficient frequency and fullness to render his voice flexible and significant. Such declamation as the following confers also free habits of respiration in speaking, as well as a voice habitually spirited.

# HARANGUE OF HENRY FIFTH TO HIS TROOPS BEFORE HAR- FLEUR.

*Once more* unto the *breach*, dear friends! *once more*;

Or close the wall up with our English dead.

In *peace* there's nothing so becomes a man

As modest stillness and humility:

*But when the blast of war* blows in our ears,

*Then* imitate the action of the *tiger*:

*Stiffen the sinews*; *summon up the blood*;

Disguise *fair nature* with *hard-favored rage*:

Then lend the *eye* a *terrible aspect*;

Let it *pry* through the portage of the head,

*Like the brass cannon*; let the *brow* o'erwhelm it,

As *fearfully*, as doth a *gall'd rock*

O'erhang and jutting his *confounded base*,

Swill'd with the *wild and wasteful ocean*.

Now *set the teeth* and *stretch the nostril* wide.

*Hold hard the breath*, and *bend up every spirit*

TO ITS FULL HEIGHT!

*On, on, you NOBLE English,*

Whose blood is fetch'd from *fathers of war proof*!

*Fathers* that like so many *Alexanders*,

Have, in these parts, from *morn till even* fought,

And *sheathed* their swords for lack of *argument*!

Be *copy* now to men of *grosser* blood,

And teach them HOW TO WAR!

And *you*, *good* YEOMEN!

Whose limbs were made in ENGLAND! *show us here*

*The mettle of your pasture!*

I see you stand *like greyhounds in the slips*,

*Straining upon the start.*

THE GAME'S AFOOT!

FOLLOW YOUR SPIRIT: *and upon this charge*,

Cry— STRIKE FOR HARRY! ENGLAND! and ST. GEORGE.

#### IMPRESSIVE UTTERANCE, OR PROLONGED TONES.

Impressiveness depends principally upon prolongation. Before attempting the regular declamation of extracts, the voice ought to be disciplined in the power of prolonging syllables and words, for purposes of emphasis and expression. Prolongation is the most universal form of emphasis, and characterizes all earnest delivery.

It takes place however, only on syllables that have what is called in prosody, long quantity.

The English language is remarkable for abounding in monosyllabic words, generally of Saxon origin, which have great strength and energy, in consequence of their length.

It will be useful to exhibit tables of these, arranging them according to the nature of their constituent letters.

The first class consists of syllables that end with a long vowel. Such admit of indefinite prolongation, according to the strength and earnestness of the emotion with which they are uttered.

true glow flee joy away straw bow sigh  
stay strow stray destroy high thou high now

The next class consists of syllables in which a long vowel is followed by a consonant that admits of being lengthened. In prolonging these, both the vowel and the consonant following it are lengthened. Such syllables also, may be prolonged to any extent required.

all fame join came zone spoil feel  
wane roll time calm scowl prove fail  
rule frail revile grave save move soothe  
smooth breathe ire admire store jeer near  
lure roar stare aware fall'n strong soar

The next have long vowels, and final consonants that can be prolonged to some extent but not indefinitely.

made robe proud tide need  
stride found mind mild rolled  
road heed speed side sold

The next have long vowels, but end with a consonant that cannot be lengthened. These words can be prolonged, but not indefinitely.

smite sweet state awake seek  
sleep flight mute deep hope  
partake mistake awoke light smote  
flout daunt faint heart haste  
float height harp shark short

The next have short vowels, but terminal consonants that can be indefinitely lengthened.

swell	dim	on	won	shun	pull
well	loll	film	starve	still	span
hymn	sum	full	thrill	shall	whelm
serve	sing	bring	string	wing	sprung
wrung	drum	sung	swing	hung	run

G and Z at the end of syllables admit of some prolongation.

age	oblige	amaze	feels	joins	days
bridge	edge	muse	fills	joys	ties

Whispering letters at the end are not prolonged.

leaf	safe	horse	reach	pelf
teeth	ice	beach	rush	self

Syllables with short vowels and only whispering letters or mutes at the end, cannot be prolonged.

push	hiss	map	clock	shot
split	mists	cut	knot	rash
cliff	struck	ships	pith	insist
test	butt	such	stretch	rest

Many of this class however, are long for the purposes of meter, on account of the number of consonants at the end. They are long "by position," as it is called.

In respect to the last class of syllables, the question occurs, in what way does the voice give those expressions that cause other syllables to be prolonged? This is done by making precisely the same vigorous mental effort as upon those that can be lengthened. This effort however, causes the voice first to exert itself with more force, and then, as the syllable does not lengthen, an unconscious pause succeeds, which makes the syllable,

or at least the whole word, to occupy as much time, as if the sound were continued by prolongation.

It will be unnecessary to furnish extracts for the practice of prolongation, because this use of the voice is the universal resource of nature for all earnestness on emphatic passages, and is always exhibited in a high degree whenever large rooms are satisfactorily filled, or discourse rendered intelligible and interesting to very large audiences. It is the natural and necessary prolongation of seriousness and solemnity, which, if unaccompanied with spirit and energy, produces the drawling tone which we sometimes hear in the pulpit. The faults of pulpit elocution should be corrected, not by adopting an inappropriate familiarity of manner, or the sort of energy that characterizes the bar and the legislative assembly, but by superadding heartiness and animation, to impressiveness.

A single caution must be given with respect to the practice of such tables as we have given above. Instead of disciplining the voice by prolonging the syllables in a merely mechanical way, it is better always to imagine one's self to be speaking, and thus give to each a natural expression of emphatic earnestness.

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## CHAPTER IV.

### ARTICULATION AND PRONUNCIATION.

WE place this chapter after those which treat of the general qualities and habits of the voice, because if these are bad, it will be difficult for articulation to be such as is desirable in reading or speaking, or for pronunciation to be truly graceful and elegant.

#### ARTICULATION.

In most cases a good articulation in conversation and familiar reading, either results from natural organization, or is formed

in early childhood by models afforded in the domestic circle. The influences of schools however, are generally such as tend to produce the very worst habits of enunciation. In most schools, and sometimes in a college, lessons are recited in a manner so hurried and yet so hesitating, that the enunciation is like the following example. Suppose the rule to be repeated is, "A verb must agree with its nominative case in number and person." It will be recited thus: "Vub m'st 'gree w'ts nom-tuv case 'n numbü 'n puss'n."

Those who cultivate propriety of manners in a high degree, are remarkable for a pleasant and respectful distinctness of articulation. Suppose a person passing along a dark street, stumbles against another; if a mutual apology is not made, at least some exclamation ensues. In such a case, the tone of voice, and style of articulation, immediately indicates whether either or both the persons are refined and gentlemanly. In nothing is that cultivation of mind and character, from which cultivated manners proceed, so much shown as by the voice. Every one articulates distinctly, when addressing, with sincere respect, one much above him in age and station. The tone of patient deference indeed, is marked by little else than distinctness of enunciation. So too, that of high self-respect, or of condescension to presuming vulgarity, is remarkably elaborate and distinct. On the other hand, the vulgarity of manners which proceeds from an egotistical enthusiasm, such as forgets to accommodate itself to others, causes words to be hurried in utterance, and makes it difficult to catch them. Extreme and egotistical diffidence also makes the voice guttural, or what is called snuffling, and prevents the perfect formation of syllables.

These remarks are made with no purpose of inculcating points of manners, but in direct and sole reference to public speaking. When such causes of indistinct articulation as these which we have just mentioned, are accurately explained, it becomes easy to avoid them in that more excited, yet more col-

lected state of mind, that distinguishes speaking from conversation. The influences which make a person articulate distinctly, when respectfully addressing a superior, are similar to those which promote a good enunciation in speaking. In both, the importance of the occasion excites, intensifies, and steadies the mind.

There is but one mode of practice by which we can *in a short time*, acquire the habit of a good articulation when addressing an audience.

This is by a vigorous and concentrated effort of the mind, *to explain or set forth to the auditors, the IDEA conveyed by the word we are uttering.*

This natural and distinctive effort tends to make the organs of speech enunciate distinctly every letter of every syllable: and this is what is meant by the very term, a perfect articulation.

Experience proves that when students of elocution have done nothing more than study the principles and practice of articulation of single words, there is no certainty that they will exhibit an accurate and clear enunciation during the flow of continuous discourse. Yet the study of the analysis of syllables into their constituent letters, and the consequent principles of a perfect articulation, should not be neglected.

It is difficult however, to find time and opportunity for this study, in college instruction. There are but two ways in which it can be carried on; the one, *linguistically*, or as a part of the science of languages, and the other by that patient and endless iteration which constitutes the mode of instruction in schools. For the latter there is not sufficient time in college, and it is inconsistent with the style of instruction most appropriate for intelligent young men. The former requires, on the other hand, more maturity of mental discipline, than it is possible for the younger classes in a college to possess.



Audiences however, do not trouble themselves to distinguish an elegant from a clumsy articulation, provided they are enabled readily to catch the principal sound of every syllable. For practical purposes of speaking, the refinement of phonology and orthoëpy are lost upon them. We shall presently devote a section to the head of *distinctness*, considered as different from articulation; by which we mean the avoidance, either of omitting syllables, or of huddling them together. If audiences can distinctly catch the *vowel* of each syllable, they never complain of the imperfect articulation of a speaker, unless he has a lisp or some habit which is commonly referred to "impediment of speech."

Training therefore, in what properly belongs to articulation, is the duty of parents and school teachers; and when their instruction or example has left bad habits, the teacher of elocution generally has time and opportunity to do little more, than inform his pupil of the fact, and advise him to institute some course of self-cultivation. But if the student learns to explain thought, and give natural earnestness of expression, his articulation will necessarily be sufficiently perfect for practical purposes in speaking. Elegant *reading* and artistic *recitation of poetry*, indeed, as also *vocal music*, require a careful analysis of letters in the minutest points, and a patient and persevering discipline of the vocal organs and the ear. But these subjects do not come within the scope of the present treatise.

Yet as some directions are required for the management of articulation in speaking, the following are given as the result of experience in teaching.

## VOWELS.

In studying articulation, it is not strictly necessary to *investigate the different sounds* of the vowels. Any errors in these, will fall under the head of pronunciation.

Yet we must be careful that no vowel be omitted. A large part of the faults of articulation, consist in omitting short vowels, and thus contracting words by huddling the consonants together.

E. g. *p'rtic'lar* for *particular*; '*xample* for *example*, &c.

The first practical rule, then, in articulation, is NEVER TO OMIT A VOWEL.

It may happen, however, that the best custom in pronunciation drops it, in order to prevent what is called in Latin and Greek a *hiatus*, as in the word *extraordinary*, which is to be pronounced *extrordinary*.

A certain degree of easy and pleasant deliberation, such as is heard from the citizens of Philadelphia, and in general from the polished inhabitants of the southern states—a deliberation just sufficient to admit of room for every vowel even in the most rapid and fluent utterance, is the most attractive beauty of articulation.

It must be carefully borne in mind, that the more syllables a word contains, the more time will be required for its complete utterance.

The most common faults under this head, proceed from an improper shortening of words, or *clipping* them, as it is called; or from what the French, when they describe the English pronunciation of their own tongue, term the *swallowing* of vowels.

Still it is very common to observe, that those who have taken considerable pains to acquire a good articulation, enunciate with a pedantic slowness and stiffness, somewhat like a school teacher putting out words to be spelled. Such do not *accent* with sufficient spirit to make the utterance of the unaccented syllables light and fluent.

A *strong accent* must be studiously cultivated by all who would acquire a good articulation of the English tongue.

This causes the voice to glide lightly and gracefully over the unaccented vowels, while at the same time they are uttered with perfect distinctness.

It is a curious fact in regard to speech, that if in addressing even a very large assembly, the accented syllables of words are heard, the others will also be sufficiently audible. It will not be necessary for the speaker to bestow attention upon the others, further than not to skip them or huddle them together.

It is also an important fact, that by cultivating a vigorous accent, it becomes easy to avoid the most important of all the errors which distinguish an elegant from a slovenly *pronunciation*. And as a truly elegant pronunciation is inseparably connected with a clear and graceful articulation, we shall mention under the present head the following fault.

It is that of not sounding vowels distinctly and definitely when they occur in unaccented syllables, but on the contrary, either dropping them or changing them into short *u*.

It will be useful for many, to practise upon the left hand column of the following table.

believe, and not	b'lieve or būlieve
opposite,	opp'site or oppūsite
domestic,	d'mestic or dūmestic
monument,	mon'mūnt or monūmūnt
commencement,	c'mmencemūnt or commencemūnt
innocence,	inn'c'nce or innūsūnce
confidence,	conf'd'nce or confūdūnce
government,	gov'm'nt or govūnmūnt
liberty,	lib'ty or libutty
accident,	ax'd'nt or axūdūnt
opinion,	'pinion or ūpinion
polite,	'plite or pūlite
propose	pr'pose or prūpose

On the other hand, many who aim to be distinct, mispronounce words in their endeavors to become so. They often change short *a* and short *i*, of unaccented syllables, into the (*shortened*) long sounds of the same letters. Thus,

Americă	becomes	Americay	ligăment	becomes	ligayment
algebră		algebray	permănent		permaynent
Canădă		Canayday	armăment		armayment
ămuse		aymuse	predicăment		predicayment
ătone		aytone	eficăcy		eficaycy
ăbate		aybate	delicăcy		delicaycy

So too—

civilization	becomes	civilization
colonization		colonization
naturalization		naturalization
organization		organization
generalization		generalization

We might furnish such tables in reference to the other vowels, but *a* and *i* are the most important. Let us again repeat that it will be useless to attempt to correct such faults, without cultivating a spirited accent. When they exist in a high degree, the tone of voice is generally *drawling*.

#### CONSONANTS.

The English language is remarkably distinguished by a strong enunciation of consonants at the ends of syllables. A large number of its syllables are also characterized by ending with clusters of consonants which are difficult to enunciate.

It is highly useful in reference merely to speaking, to discipline the articulating organs in their enunciation. By so doing, we characterize the general sound of our utterance by a manly firmness and energy. Some consonants, however, are never, even in the most careless utterance, enunciated indistinctly, except by those who have what is called "an impediment of speech."

Those that are liable to be imperfectly articulated, are T and D, K and G, J, S and Z.

The care necessary to be taken with consonants is, however, very much reduced by the fact, that those at the beginning of syllables are not, as a general rule, to be dwelt upon, or uttered with intentional energy. No one fails in distinctness in reference to these.

It is only at the end of a syllable, that they are liable to be enunciated too weakly to be heard, or if heard, to give a feeble and effeminate character to the enunciation.

Observe, we say feeble and effeminate. Our language, when correctly enunciated, is remarkable for the manly energy which is bestowed upon it by our vigorous accent and strong enunciation of terminal consonants. On this account, it really seems the most difficult of all European dialects to enunciate well. Even the Polish and Russian are probably easier, by reason of the less close sounds of their vowels, and the weaker and more whispering utterance of their consonants.

The following practical directions, however, are found on trial to be of so great assistance, as to remove most of this difficulty in the case of clusters of consonants at the ends of syllables.

When several consonants follow a vowel, do not dwell too long on the vowel, but expend the articulating effort principally on the consonants that follow.

Pass on rather rapidly to the very last consonant of the terminal cluster, and let that be dwelt upon.

For example, in uttering the word *storm'dst*, no pains should be taken with the *st* preceding the vowel, neither must the vowel be much prolonged. But as *r*, *m*, *d*, *s* and *t* are all to be uttered at one impulse, there still is danger of dwelling too long on some one of them before the voice arrives at the *t*. There-

fore if we pass rather rapidly over all but this, the organs will be able to enunciate it firmly, and the syllable will yet have been extremely long.

The following table will be both amusing and useful to practise. In doing so, it must be borne in mind that in many combinations *d* sounds like *t*.

stretch'dst	scorch'dst	screech'dst	stamp'dst
prompt'st	splash'dst	shrink'st	thrust'st
hōp'dst	thump'dst	harp'dst	clutch'dst
stopp'dst	loath'dst	help'dst	splitt'st

To the above rule for dwelling on the last consonant, there is one important exception.

The consonants *s* or *sh* should be sounded as short as possible, to avoid a disagreeable hissing.

There is no danger that they will not be heard, as their sound is so sharp. E. g.

hiss	push	life's	scraps	six
miss	flush	depths	lengths	sense
cross	strifes	scarfs	shrinks	sconce

Remember that after all consonants that are not strict mutes, (*p*, *t*, *k*,) or the whispering letters, *f* and sharp *th*, *s* sounds like *z*. It will contribute to firmness of general enunciation, to practise the following table, and discipline the organs in sounding *s* like *z*.

breeds	spreads	flags	drugs	guards
spends	rubs	drubs	ribs	babes
steers	speeds	builds	flags	slugs
scuds	spills	steals	spoils	swells
dwells	drills	dulls	baths	bathes
writhes	mouths	seethes	storms	spurns
scorns	thrones	zones	heavens	sevens
ēvens	stuns	spins	strives	shelves

starves	lives	lives	moves	saves
serves	things	strings	thongs	mouths
clothes	throngs	brings	scares	scores
flares	stirs	fires	sires	wears

There is a large number of words, in which the letters *t* and *d* are apt to be dropped from a cluster.

The following table will afford specimens of words that are liable to be pronounced alike.

finds pronounced like fines	wilds pronounced like wiles
minds	mines
faults	false
mists	miss
colds	coals
chants	chance
	cents
	acts
	masts
	fields
	drafts
	sense
	ax
	mass
	feels
	druffs

In the same way likewise,

boldly is often pronounced	bolely
coldly	colely
friendly	frienly
kindly	kinely
blindly	blinely
worlds	worls
yields	yiels
sofly	sofly
drifts	driffs
accepts	accep
adepts	adept
enactment	enactment

Even when such tables as the two last are before them, many find it difficult to make the requisite discrimination. The following direction will therefore be found useful, not only to such, but to all who wish to unite distinctness with grace.

Articulate *t* or *d*, in connexion with the following, and not with the preceding consonants. Enunciate the words as if

they were divided as follows, yet let the utterance be rapid and without a break in the graceful smoothness that is necessary.

soun-dly	roun-dly	pos-ts	coas-ts
direc-tly	exac-tly	drif-ts	gif-ts
sof-tly	sof-tness	attemp-ts	exemp-ts
swif-tly	enac-tment	dissen-ts	has-tes
erec-tness	frien-dly	las-ts	lis-ts

To show the correspondence of the above direction with the effort which the articulating organs naturally make, we will mention the well known fact, that the low Londoners, or cockneys, as they are called, make two syllables of words of one syllable that end in *sts*. Thus, *posts* they pronounce *postis*; *fists*, *fistis*, &c.

#### ARTICULATION OF POLYSYLLABIC WORDS.

Upon the strong accent, which characterizes the English language, depend as has before been suggested, many of the most important points, both of its articulation and pronunciation.

The consonants indeed, of unaccented syllables, are to be enunciated as perfectly as in those which are under the accent; but the vowels have a weak, and often to some extent, an obscure sound.

It has been mentioned also, that it is only by means of a decidedly strong and spirited accent, that a distinct articulation of our language can be effected with rapidity and fluency.

It is a fact to which there are but few exceptions, that in English, the accented syllable of a word is made long. Hence it is one of the most important rules for easy and graceful articulation, to *dwell* upon the principal accented syllable.

After so doing, the voice is enabled to glide fluently over the unaccented ones that follow. When likewise the accented syl-



table is *preceded* by such as are unaccented, the voice passes distinctly, yet lightly over them, and then breaks out into strong utterance on that which receives the accent. Take such a word as in-ac-CES-si-ble-ness. The voice glides lightly along on the first two syllables, as if preparing itself for an effort on the accent; it then bursts out upon the syllable *ces*, and dwells long enough on it to acquire an impetus, that carries it "tripingly," (to use Shakespeare's expression,) over the remainder of the word. In this progress of the voice, no conscious regard is bestowed upon the secondary accents. These are quite light, and it is only the primary one upon which any real exertion is made. The following table will illustrate this principle.

irreconcilably	individuality	insurmountableness
impenetrability	mediatorial	circumstantially
undistinguishable	irremediably	inexcusableness
characteristically	philanthropically	physiognomical
blasphemously	orthographically	unphilosophically
magistracy	etymologically	vigilantly
invariableness	unimaginable	intractableness
inconsiderableness	mathematically	interminableness
objectionableness	instantaneously	supplicatory
unpremeditatedly	incommensurably	trigonometrically
disciplinary	customarily	extravagantly
peremptorily	arbitrarily	perpendicularly
temporarily	momentarily	rapturously
secondarily	frolicsomeness	lukewarmness

This is perhaps the most suitable place in which to introduce an important principle in *pronunciation*, which depends entirely upon the management of accent.

The principle is, that all syllables which follow the primarily accented one, are to be uttered as lightly as is consistent with rendering them barely audible.

When in such cases, the last syllables of the word contains a long vowel, or a short one with two or more consonants, many persons suffer it to issue with a semi-accent, or with an inelegant drawl, either of which destroys the *trippingness* of the utterance. The following table will furnish examples. In pronouncing such words, the syllables that succeed the accented one should be made as short and light as possible. For example, *appetite* should not become *appetyet*.

<i>appetite</i>	<i>contraband</i>	<i>persecute</i>	<i>telescope</i>
<i>countersign</i>	<i>prosecute</i>	<i>cataract</i>	<i>microscope</i>
<i>superfine</i>	<i>execute</i>	<i>subtrahend</i>	<i>substitute</i>
<i>intercourse</i>	<i>dignify</i>	<i>hypothenuse</i>	<i>vagabond</i>
<i>anecdote</i>	<i>simplify</i>	<i>sarcasm</i>	<i>varioid</i>
<i>renovate</i>	<i>gratify</i>	<i>paraphrase</i>	<i>equipoise</i>
<i>reservoir</i>	<i>suffocate</i>	<i>tomahawk</i>	<i>crucify</i>
<i>rampart</i>	<i>diphthong</i>	<i>arrogate</i>	<i>turpentine</i>
<i>glorify</i>	<i>lukewarm</i>	<i>pedigree</i>	<i>pharisee</i>
<i>rheumatism</i>	<i>monotone</i>	<i>mysticism</i>	<i>scepticism</i>
<i>methodize</i>	<i>judicature</i>	<i>temperature</i>	<i>caricature</i>
<i>economize</i>	<i>particularize</i>	<i>naturalize</i>	<i>concentrate</i>
<i>remonstrate</i>	<i>communicate</i>	<i>intimidate</i>	<i>investigate</i>

The same principle explains a peculiarity of our American pronunciation, which is often objected to by the English. Such words as *territory*, we are apt to pronounce (to use an English criticism) *terri-tōry*: so likewise matrimony becomes *matri-mōny*. Walker directed to give the short *u* in these words, as, *territurry*. But all that is required is an accent on the first syllable, sufficiently strong to cause the voice to glide trippingly over the others.

*matrimōny*  
*patrimōny*  
*ceremōny*  
*testimōny*

*territōry*  
*repertōry*  
*offertōry*  
*adversāry*

*controvērsy*  
*presbytēry*  
*auditōry*  
*tributāry*

While it is commonly noticed that the English *style* of pronunciation differs considerably from the American, few or none have explained in what the difference consists. The former however, will be found on observation, to use less nasality of voice, and to employ a much stronger accent. The Americans incline to drawl. In the English West Indies, the drawl is so ludicrous, and is combined with so many other errors, that the late Mr. Rafinesque, who was a Sicilian by birth, classified the West Indian mode of pronouncing, as a distinct dialect of the English language!

We mentioned lately, (page 81,) that it is only a part of the consonants that are liable to be imperfectly articulated by those who have no lisp or impediment of speech. Perhaps we ought to devote a few words to explaining the point. Take such words as *back, bag, bed, hat, buzz, age*. It is very common to hear them uttered with a *tendency to a drawl*—not amounting however to a true drawl—which proceeds from a feeble enunciation of the terminal consonant. From their imperfect strength of articulating organs, children always exhibit this peculiarity. We will endeavor to illustrate it by the following mode of spelling, *ba-ag, ha-at, &c.* Still farther to explain the point, we will mention the fact, that all such words should be pronounced with that shortening of the vowel, and force on the final consonant, that is represented by the ancient mode of spelling such words, viz. *bagge, hatte, &c.* That is, they should have, when not followed by another word, the *vocula*, as it is called, which is a whispering sound of short *e* or *u* after the consonant. This vowel is represented in French by the *mute e* of that language. It will readily be perceived that there is a connexion between this firm and strong enunciation, and the habit of strongly accenting.

## PRONUNCIATION.

As long as it is the main object of the instructor to qualify students for practical speaking, he will hardly find time and opportunity for correcting many errors in pronunciation. During the excitement of earnest delivery, the minds of unpractised speakers can seldom be sufficiently at leisure, to allow of changing fixed habits in regard to this point.

It would also seem scarcely advisable to occupy the time of the younger classes in a college, with lessons or lectures on pronunciation. Coming from different districts of the country, they often bring with them local peculiarities; but these are soon lost, and the average pronunciation in a large institution, corresponds sufficiently with that of men of education throughout England and the United States. Those who may wish to investigate the subject with peculiar care, can do this by themselves with the aid of books, and in leisure moments. For formal lessons or lectures on the subject, the Senior year would seem to be most suitable. If however, formal and full instruction on this point be deferred till that period, it ought to be given in a linguistical, and if possible, in a learned manner.

The pronunciation which formerly prevailed in the New England states, and which in the parent country still remains among the uneducated classes, is ill adapted to the purposes of delivery, and on this account more than from the influence of fashion, has now been universally rejected by public speakers in both countries. It is not only more guttural and nasal, but more indefinite and obscure in the sounds of the vowels. It also fails of conforming to that great law in English phonology, which requires us to avoid all hiatus, and all difficult transitions in the utterance of letters, by means of smooth and gliding sounds. What is now cultivated as a genteel pronunciation, is not only more fluent and facile, and consequently better suited

to rapid utterance in familiar intercourse, but in public speaking, is capable of being rendered more easily audible and intelligible, without disagreeable loudness. This pronunciation is as yet better exhibited in the middle and southern states, than in New England. The writer once asked an educated Spanish gentleman, in which part of our country he found it easiest to understand our language when he listened to the conversation of the people. He replied, in the southern:

It is remarkable that up to this time, Walker has been the only author who has attempted to investigate systematically, the laws of English pronunciation. No other writer has done more than make detached and fragmentary examinations of the subject. Indeed, scarce any other writer in our tongue has apparently had a clear conception that the tendencies to change of pronunciation in any living dialect follow certain definite laws, which laws are in accordance with the genius of the language, and the intellectual and social habits of the people. Yet Walker was as modest as he was industrious, and apparently never imagined it possible that an absurd effort might be made, to set up his dictionary as an immutable standard by which to fix forever the pronunciation of a living language spoken all over the world. Those who declaim against Walker, often exhibit a surprising ignorance of the principles which he has investigated in the introduction to his dictionary, and always manifest a want of acquaintance with the fact, that changes in pronunciation are principally caused by the more or less unconscious efforts made by persons of cultivated minds and manners, to be at once distinct and fluent, as well as to conform to the peculiar analogies and laws of their vernacular tongue. As the study of the present subject is however, not very necessary to those for whom this work is written, it does not conform to its plan and objects to treat of it in detail. A discriminating and judicious classification of the most prevalent errors in pronunciation, may be found in the original and valuable work of Professor Goodrich, on elocution,

It ought to be remarked, that old-fashioned modes of pronunciation are not necessarily vulgar. Vulgarity in this respect depends on vulgarity of articulation and tone of voice, or on mere affectation of refinement and fashion. The most vulgar pronunciation heard in our country, is that of those who affect what are called Walkerianisms. They who do this, violate Walker's own principles more than those of any other writer. His taste was manly and truly English; and it is strange that merely fashionable and "Frenchified" affectations, should be charged to the account of the very man who was instant and earnest in opposing them.

Walker was a man of education, and was accustomed to the most learned and refined society of his day. His dictionary was suggested by the request of one of the universities of England, that he should deliver a course of lectures on the laws of English orthœpy. Yet the pronunciation of our tongue has become more regular since his day, and the changes that have taken place may be found in the work of Jameson.

For common reference, the student of this subject needs nothing more than the table prefixed to the abridged octavo edition of Webster's dictionary. In this table, he will find the modes of pronunciation, adopted by different orthœpists, arranged in the order of the times in which they wrote. If he carefully examines it, he will feel inclined to be guided in general by Walker and Jameson, and when these differ, generally by the latter. There is a strange mistake prevalent respecting the late honored and venerated Dr. Webster, that he made it one of the objects of his great work, to give a full exhibition of the pronunciation of our language. Such was neither one of his real nor professed objects. In none of his various and numerous works, has the present writer been able to find any thing from which he could even conjecture what sound Dr. Webster thought ought to be given to the letter *u*, in such words as *nature* and *feature*. In his "Elementary spelling book," indeed, he fur-

nishes a table of a few such words, but gives no intimation of the manner in which they *ought* to be pronounced, and merely mentions that the best public speakers in England and this country do pronounce them in a certain way, viz. with the short *u* preceded by *y*. It should be observed however, that in this statement the learned author is unquestionably mistaken, as it is the long and not the short *u* that is required by distinctness, euphony and analogy, and such is undoubtedly the custom of speakers of the highest cultivation. In his "American spelling book," Dr. Webster in too many cases, directed to pronounce different unaccented vowels alike, giving as an example, that *rural* and *fitful*, were pronounced with the same vowel sound in their last syllables. In a "table of words different in meaning, but alike in pronunciation," he gives the two words *chronical* and *chronicle*, as being the same in sound.

No one who has hitherto written on this subject seems to have been aware, that the ultimate test of the true sound of unaccented vowels, is only to be found by trying words, with a perfectly clear and open tone of voice, in the deliberate articulation required for elevated delivery before large audiences—in the artistical recitation of poetry, or in vocal music. In these circumstances—or at least in the two latter—every unaccented vowel *must* have a definite sound. In vocal music, especially, no indefinite vowel sounds are ever admissible. If the unaccented vowels are tried by these tests, Walker will be found to have investigated the subject with remarkable accuracy.

Some however object, that in the rapid utterance of conversation, such perfection of articulation is unattainable. In the case of many of the thick and husky voices of men, this objection is undoubtedly well founded. But let those who make it, listen to the articulation of unaffected and elegant women, who are distinguished for beauty of conversation, and they will find that the minutest refinements directed by Walker, though unconsciously, are yet habitually exhibited.

The plan and object of this work, require no other directions to be given for pronunciation than the following.

In general, avoid pronouncing in any way that will attract attention, either by its erroneousness or its singularity. If your audience are led to take any particular notice of your mode of pronouncing, their attention will be distracted for a time from the main object of the speaker.

Dr. Rush observes, that "for every word mispronounced, the audience will miss at least ten words that follow."

If you are a man of education, pronounce in such a style as the audience are accustomed to expect from well educated gentlemen.

Remember that it is not one of the necessary duties of a public speaker, to teach new modes of pronunciation to those whom he addresses. For example, though in some parts of our country the English pronunciation of the word *deaf* (def) is now established, and will be expected from a speaker of education and refinement, yet it would be more useful to avoid it when delivering an address in a part of the country in which it had never been heard.

Remember that your pronunciation can never be refined and graceful, as long as your articulation remains slovenly and obscure.

Some of the most important errors in pronunciation, have already been pointed out in the preceding chapter on articulation. Before dismissing the subject, reference ought to be made to the valuable labors of the Rev. A. B. Chapin, in regard to the laws of correspondence between the orthoëpy and the orthography of our language. They are exhibited in his "Spelling Book."



## CHAPTER V.

## CONTINUOUS DISCOURSE.

IN the previous chapters we have considered, first, the *general qualities* and *habits* of the voice; next, those requisites of *expression* which are common to all delivery; and in the last, the management of the voice in *articulating* and *pronouncing* single words.

The present chapter will be devoted to the practical difficulties which every one experiences to a greater or less extent, when he first attempts to exhibit these requisites during the flow of *continuous discourse*.

The facts which we shall proceed to explain, may readily be observed when we investigate the natural action of the organs of speech in conversation, and are still more striking in the utterance of accomplished orators. Those however who have never practised public speaking, experience more difficulty in making their delivery natural in these requisites than in any others. If the room to be filled is quite small, the delivery approximates in some respects to conversation, and the difficulties alluded to are less felt. But when it is large, it is only in consequence of practice in large rooms or in the open air, that a speaker readily learns to use his voice in a manner so natural and easy, as to be entirely free from vociferation or rant on the one hand, or a tedious monotony on the other. It must be confessed that teachers of elocution have hitherto failed, in most cases, of accomplishing for their pupils what has been expected from them. There are probably but two principal reasons for this failure—one, the habit of dwelling chiefly on minute and comparatively uninfluential points of enunciation; and the other and more essential one, that of generally giving

their instruction in small rooms, and neglecting to investigate the principles upon which depends the adaptation of delivery to large ones.

Though a chapter will hereafter be devoted to the subject last mentioned, yet the above remarks have been thought necessary in this place, because the importance of the topics which we are now to discuss is more readily perceived when reference is made to large assemblies. It may be well still farther to anticipate, by mentioning that those who can readily accommodate their reading or speaking to very large audiences, find no difficulty whatever in contracting and reducing it sufficiently for small ones. On the other hand, those whose whole experience has been in speaking to a small number, have a new art to learn when they first attempt to address several hundreds or thousands. The truth of this last assertion is sometimes decidedly manifest, when an opportunity is afforded of comparing lawyers with clergymen, in addresses before popular assemblies.

#### ACCENT OF CONSTRUCTION, OR GROUPING OF WORDS.

This is one of the most important principles in the phonology of any language, and it is surprising that it has not hitherto received more attention. It seems to have been first described by Walker, and no longer ago than the time of Dr. Johnson. The Greek and Roman grammarians recognized it in the case of some words to which they gave the name of enclitics, but failed to discover the extent of the principle upon which depended the character of the few words which they thus named. Walker gave the principle no name, and indeed appears not fully to have comprehended it, since he notices it only in relation to emphasis. The first who gave it a name was Guest, in his great work on English Rhythms, published a few years since. From him we have adopted that of *accent of construction*, which appears at the head of this section. The other ap-

pellation, that of *the grouping of words*, we have generally employed in familiar teaching, because it so readily explains itself, and corresponds so well with the action of the mind when we read or speak from a written or printed page.

The Latin word signifying *to read* is *legere*, which properly means *to gather*. As the eye runs along the uniform lines of a printed page, the mind *gathers* the words—not separately, however, but into short groups. In a corresponding manner, the vocal organs do not attempt to utter each word by itself, but on the contrary, enunciate a group of several words with a single impulse of the voice. The mind connects the words in groups, so that each group shall express an idea. The groups are then individualized in the vocal effort, by means of a strong accent on the principal syllable of each. For example, in the sentence, “In the beginning was the word,” there are two groups, viz. *in the beginning* and *was the word*. Each of these has but one primary accent, thus: *in the beginning—was the word*. Each is uttered with precisely the same vocal action as if it were a polysyllabic word. In the same way as in the word *articulate* the exclusive accent on the *i* gives a unity to the group of syllables, and thus individualizes the word, so it is with the exclusive stress on the accented vowel of the above groups of words.

We repeat again, that this great law of language is of fundamental importance in reference to learning to read or speak.

In fact, but two things are required to make any one who has a cultivated mind, a speaker; and it is curious likewise that these two are closely and almost inseparably connected in our natural impulses. These are, first, the habitual command of the speaking voice; and secondly, the habit of applying it to words taken in groups.

In the second part of this work, we shall again resume this subject, and show how the groups are often lengthened by the still stronger accentual and individualizing power of emphasis.

At present we must confine ourselves to the most elementary form of the principle.

The formation of the groups depends on the following facts in regard to language.

First, certain words denote complete ideas by themselves. These are verbs and nouns. Adjectives also are a class of nouns, and receive in general the same decided stress.

Secondly, all other parts of speech, viz. articles, pronouns, auxiliary verbs, adverbs, prepositions and conjunctions, are used only in subordination to those of the first class, and are connected with them in utterance.

Those of the first class receive a *strong accent on one syllable*, and it is upon this syllable only that a decided effort of the mind and voice is made.

Those of the second class are *unaccented*, (as they generally have but one syllable,) and are connected in utterance with the others.

No strong and voluntary effort is made on them. Being grouped with the others, they are uttered with precisely the same weak and unconscious exertion as is made on the unaccented syllables of polysyllabic words. If indeed an adverb, or other word of this class, is itself a polysyllabic word, one of its syllables receives an accent; but even in this case, the accent is generally less strong, and the word likewise requires to be closely connected with one of the first class. The only exceptions are, in cases of emphasis or of separation by intervening words.

The forcible efforts made in speaking, are thus confined principally to nouns, adjectives and verbs. With all other words, (if they are not emphatic,) no effort is necessary, except to articulate them distinctly.

It deserves also to be again mentioned, that even on the most important words, all voluntary effort is restricted to the ACCENTED SYLLABLE of each. (Vide the preceding chapter.)

We thus find a wonderful provision of nature for diminishing the labor necessary for speech. A strong action of the vocal muscles alternates regularly with a weaker one; and the alternation is between fatiguing excitement and effort, and comparative rest.

Take for example the following sentence.

“True eloquence must exist in the man, in the subject, and in the occasion.”

When divided according to the natural grouping of words in deliberate speaking, and also according to what in the second part we shall term the *phrases* in delivery, it will stand thus :

True            eloquence  
must exist     in the man,  
in the subject,  
and in the occasion.

We thus perceive that although there are twenty syllables in the sentence, but six of them are accented, while it is upon these alone that strong vocal efforts are made.

One more example will be sufficient for our present purpose, as most of our extracts for practice will hereafter be divided. We remarked above, that adverbs and other dependent words are naturally connected with more important words, and that their accent, when they have one, is weaker. Yet when delivery is slow and deliberately emphatic, the principle, though it still holds true, is less observable. In the following example, we shall not attempt to exhibit this slight distinction.

“The injustice of England has driven us to arms; and blinded to her own interest for our good, she has obstinately persisted, till independence is now within our grasp.”

Arranged according to the grouping and phrasing of earnest speaking, this will stand as follows:

The injustice of *England*  
 has *driven* us to ARMS;  
 and, *blinded* to her *own* interest for our *good*,  
 she has *obstinately* persisted,  
 till independence  
 is *now* within OUR GRASP.

It must not be inferred from our remarks, that this part of delivery is necessarily to be learned by inspecting a passage which we are preparing to speak, and dividing the words into two classes according to their grammatical nature. In practice, the subject is attended with no difficulty. The act of grouping being a natural one, is readily made habitual by efforts to speak deliberately and with natural ease. We shall proceed to explain its connection with audibility and the easy play of the breath in speaking. It will also be seen how the principle removes all the difficulty that has formerly been felt in determining where to make pauses, when, as so often happens, they are required for the sake of taking breath, and in situations where there is no mark of punctuation.

In the preceding chapter, the remarkable fact has been stated, that provided the articulation is reasonably perfect, and the key of the voice is sustained, the unaccented syllables of polysyllabic words will be heard by the largest audiences, provided the speaker makes sufficient effort to render the accented ones audible. The same is true of groups of words. Even when these are rendered very long by strong emphasis, the same provision is made by nature.

From ignorance of this fact, speakers sometimes fatigue themselves unnecessarily. In the case of those who contract

a disease of the throat or lungs from the mere act of speaking, the immediate cause is liable to be some unnecessary exertion, or the habit of not taking breath with that frequency which the grouping of the words permits.

In strong delivery before a large audience, a natural and easy speaker will sometimes take breath before every group. This taking breath is more or less unconscious on his part, and not readily perceptible to spectators; but if from bad habits he omits this natural act, he will either be feeble and inexpressive, or will speak with great and painful labor.

In rapid utterance, breath is not taken so often, but only at the end of phrases of a sentence, instead of between the groups of words. Yet even in this case, the issuing flow of the breath is momentarily CHECKED after each group, and a new impulse given to it upon the succeeding one. Unless this be done, we cannot even individualize words by accent, or exhibit any natural speech. Persons who are constitutionally deficient in physical strength or animation, or who are in feeble health, must pay careful attention to free respiration in speaking. By cultivating a habit of taking breath deeply and frequently, and at the same time checking the issue of it after every group, the chest will be kept always full, and the feeblest voice will fill the largest room.

It is between the groups of words, that rhetorical and emphatic PAUSES occur; and it will be found on trial, that pauses of the greatest length may be made after any group of words, (except between an adjective and substantive,) without injury to the sense of the sentence.

It is important to notice, that pauses between the groups are not ordinarily for the sake of rest after the effort which has just been made, but in the way of preparation for the distinct and expressive utterance of the next group.

It is solely by regulating the succession of the groups of words, that a speaker adapts his voice to the extent of his audience or the size of a room, in SLOWNESS.

In the same way likewise, is a voice adapted to the ECHO of a room.

Finally, a harmonious or a varied RHYTHM depends on the management of the groups.

When we come, in the second part of our work, to treat of Emphasis, and of Rhetorical Groups and Phrases, we shall find that the groups of words actually uttered with one impulse of the voice, are frequently very long. Those of great length, however, receive an impulse of the voice on an emphatic word, which is proportioned to the length of the group, and which makes them as fluent and facile in enunciation as shorter ones.

Before leaving this subject, a very important caution must be given, not to suffer the above or any subsequent directions to be so put in practice, as to interfere with the smooth and graceful *flow* of words in discourse.

Those who practise articulation and other requisites of distinct enunciation, are liable to acquire a broken and irregular flow of utterance. On the contrary, great care must always be exercised to give to the slowest speaking, and that which most abounds in rhetorical pauses, a *tone of continuity*, that carries the minds of the hearers constantly onwards. (Vide the conclusion of the subsequent section, on Continued Emphasis.)

#### DISTINCT SEPARATION OF SYLLABLES.

*Distinctness* (as is indicated by the derivation of the word) is different from *Articulation*.

When a speaker is indistinct in the general run of his delivery, his words and syllables are not sufficiently separated from each other. One syllable, or word, or group, is not finished before the other is begun.



In very slow speaking, this complete separation is necessary, to keep the rate of delivery equable and easy.

In most cases, a speaker will be sufficiently distinct to be intelligible, if he keep the groups well separated from each other; but in slow delivery, grace or beauty, and often pointed expression, require that he separate also the words of the groups, and even to some extent the syllables of words from each other.

## EXAMPLE.

HEAVEN            AND            EARTH  
 WILL            WIT-NESS, \  
 IF            ROME            MUST            FALL,  
 THAT            WE  
 ARE            IN-NO-CENT. \

Some of the faults of articulation which have been already mentioned, should in strict propriety be placed under this head. They are those in which vowels are omitted, and words shortened by dropping them; e. g. hist'ry for history, cons'quence for consequence.

## SUSTAINED EXPRESSION.

When first beginning to practise speaking, some experience great difficulty in keeping the requisite expression uniform and consistent as long as is necessary. The voice is apt to flag after the utterance of a few sentences, or even after a few words. The speaker begins with natural animation and a suitable expression, as also with a key and force adapted to the room, but soon loses this propriety of manner. When the voice flags, so likewise does the gesture, in respect to earnestness and significancy.

Hence, practice in speaking should be at first on very short passages.

It is best indeed to begin with the appropriate utterance of single words, and to proceed successively to groups, phrases, sentences, paragraphs, and entire discourses. It often happens, that one who has had no practice whatever, can speak a single word or group with propriety, but cannot follow it with another, without a falling off in the appropriate tone with which he began.

It should be a rule, not to persevere in practising at any one time, longer than while the mind continues fresh and clear, and the perceptions of the ear remain unconfused.

Longer continuance will be useful merely in strengthening the voice. When this is the principal object, two or three hours at a time may be spent with advantage.

The first practice for learning to sustain the voice, should be with reference to keeping it uniformly adapted to the size of a large room, or to the extent of ground occupied by an audience imagined to be present in the open air. This will be judged of by the ear, and will fatigue the mind but little.

When after a few trials, considerable difficulty remains in sustaining the voice, the fault will probably in every case, be found to result from habits of not taking breath with sufficient fullness and frequency between the groups.

When the voice is adequately sustained for a large room, or when in a small one a consistent elevation of delivery is maintained, the chest is kept always full and heaved up. It never entirely relaxes, except at long pauses which occur in passing from one sentence or paragraph to another.

## CHAPTER VI.

## EMPHATIC FORCE.

IN the preceding chapters we have designedly omitted such general habits in delivery, as render reading or speaking powerful and intensely interesting. The present will be devoted to those which are necessary for *force* and *expression*. In the second part of the work, we shall treat briefly of the *principles* which render particular words emphatic; while in the third we shall classify and describe the general *styles* into which all expression may be divided.

We are now to consider those mental and physical efforts which are common alike to all the modes of emphasis and enforcement, and to all the varieties of expression.

Before practising any of the examples furnished in this chapter, it will be well first to read over the remarks in its last section, on the *Tone of Communicating Thought*.

EMPHATIC FORCE is given to those parts of discourse which excite the mind of the speaker to peculiar earnestness, and cause him to make a special effort to awaken the same feelings in those whom he addresses.

It may be thought that no one can be liable to experience difficulty in making the mental and physical exertion required for this purpose. Yet such is not the fact. In no part of delivery do unpractised speakers so much fail, as in this; and in no part do teachers of elocution find it so difficult to develop the capabilities of those whom they instruct. Indeed, it is found on trial that not only are students of elocution unable to give natural and expressive emphasis, so long as they have no command over the speaking voice, but even after this point has been mastered, the delivery will still remain unnatural in regard to emphasis, unless especial attention be directed to the subject.

As continuous speech consists of a succession of repeated efforts on groups of words, it is at first most natural and easy to proceed with uniform regularity, and utter each group with the same force and with no variation in slowness. The strength of voice on all the accents is thus the same, while the pauses do not differ from one another in length, or in the modulation of the voice which precedes them. The proclamations of criers, and the enthusiastic harangues of men entirely destitute of education, afford examples of this sort of delivery. But even in the elocution of speakers of a far higher order, we often witness more or less approximation to this rude mode, whenever their energies are tasked to fill very large rooms. In proportion to the difficulty of making themselves heard, their emphatic words differ less from the others in tone, and the general sound of the voice is more monotonous.

In reading, or in speaking written composition without having first committed it to memory, the difficulty of giving a perpetually varying force, is rendered still greater by the confinement of the eye to the unbroken uniformity of the written or printed lines. These tend to carry the mind and voice mechanically along, and to cause all the words to be uttered with the same force. They likewise make it more difficult for the mind to stop in its onward progress, and exhibit the *pauses* that are so frequent and important in a natural delivery. The new mode adopted in this treatise, for exhibiting the necessary pauses, will be found of great service, inasmuch as it assists the mind as well as the eye.

It follows from these facts, that in learning to emphasize with natural force, attention must first be given to *pausing*.

Before the utterance of an emphatic expression, *the mind* must pause, in order to collect and concentrate its energies, preparatory to the more earnest effort about to be made.

Sometimes the pause will occur immediately before the precise syllable upon which the emphatic force is to be given. This will happen when an emphatic single word is the first of a group, and is one which begins with an accented syllable. For it must be remembered, that when the emphasis is on a single word, it is its *accented syllable* only that receives the peculiar tone and force that mark the emphasis. But generally, the pause for collecting the requisite mental energy is made before some group, in the middle of which occurs the accented and emphatic syllable.

In the same manner as a pause before emphasizing is required for the mind, so is it for *the breath, and for collecting vocal energy* in the organs of utterance.

In the first stages of learning to speak, it continually happens that the speaker pauses and fully *intends* to give a strong emphasis, but finds to his great surprise, that his efforts fail. His voice does not in fact vary at all, or instead of a stronger expression, it even gives a weaker one. The writer recollects an instance of a man of a thoughtful and reflecting turn of mind, who devoted considerable time to preparing himself for delivering a course of written lectures. He evidently took pains in regard to delivery, yet all his emphases were marked by a hesitating feebleness of utterance. Such difficulties result from *a want of the habit of taking breath* before emphasizing.

The mental and vocal effort, then, by which emphasis is effected, is the following.

Before attempting to utter the group of words which contains the emphatic word, a pause is made, breath is quickly taken, the mind concentrated, and the vocal organs made ready for a new effort.

Emphatic words are generally accompanied also by some variety of the stroke in gesture. If the arm has been hanging at the side, it is during the pause that it is raised.

Yet even when the speaker fails in none of the requisites just described, it sometimes happens that he does not succeed in giving a natural and expressive tone of voice, and a truly significant gesture. His voice and gesture may be forcible, yet mechanical and unmeaning. The remedy for this is in the management of the mind. Speakers are at first liable to utter words without thinking of their meaning. Or if they fix their attention on the meaning, they may still forget that all speaking supposes an audience. Emphasis especially, requires to be directed by its tone and gesture, *towards* the hearers, and if none are present to be addressed, they must be imagined. To succeed perfectly, then, in emphasizing—

The effort of the mind must be to enforce thoughts and not mere words. The emphatic force must also be earnestly directed towards an audience.

It will be useful to mention, that this vigorous effort to set forth and enforce ideas rather than words, is at first inconsistent with that more leisurely state of mind required for articulation, pronunciation, and in general, the more mechanical parts of delivery. When first studying emphasis and expression, it is best to neglect every other quality of speaking. After a time, skill and self-command will be acquired, by which such qualities as at first require different and opposite states of mind, can be exhibited in natural conjunction.

Since emphasis results from earnestness, it follows that not only are emphatic syllables uttered with more energy, but the voice dwells upon them longer than on those of less importance. Emphatic words take up more time in utterance.

In fact, as will be explained in the section on rhythm, an emphatic word occupies just twice as much time in its delivery, (including the pauses,) as an unemphatic one of the same number of syllables.

The pause which precedes an effort to emphasize, is not the only one which is made. Another occurs *after* the utterance of the group. During its continuance, the mind of the speaker continues in the same excited state which produced the earnest and significant tone. The countenance keeps the same expression. The eye and the hand continue their appeal to the audience. Thus the hearers also, are made to feel and reflect upon the full importance of what has just been urged.

This subsequent pause is necessary likewise for the breath and voice. As the mind remains stationary for a moment, and then prepares for the next passage, so the vocal organs remain *in statu quo*. The attitude and gesture remaining fixed, the breath likewise is not suffered wholly to escape. *Additional* breath is then taken, and the vocal organs prepare themselves for the effort required by the next group.

It should be carefully noticed, that during the pause that follows an emphasis, the mind does not really relax or rest, but continues excited and vivid. So likewise the body continues in a state of tension and energy. The chest is not suffered to flatten, and no time is allowed for a slow and calm mode of breathing. The very act of breathing is indeed suspended for a time. In this way no flagging of the voice, or relaxation of the exciting interest of the delivery takes place, even in rhetorical pauses of extreme length. Though forcible delivery ought to be easy, yet it admits of no actual rest, either of mind or body, except at the end of a paragraph.

#### CONTINUED EMPHASIS.

Emphatic force is still to be considered in reference to the number of words which receive it during a single impulse of the voice.

In regard to this point, writers distinguish emphasis into two kinds, according as it is given on a single word, or is equally distributed over several. The latter they call *continued emphasis*, or an *emphatic phrase*. This we shall first consider, as it is of more common occurrence than the other, and produces more important effects. It has also been too much neglected by most writers.

The mental and physical efforts by which this is executed, are the same as have just been described in reference to emphasis in general. It was stated above, that emphatic earnestness renders the utterance of a word slow.

Hence when this earnestness is continued on several words in succession, the entire emphatic passage is given with strikingly prolonged as well as forcible tones.

The continuity of the forcible tone must be kept uniform, and if more words are to receive it than can be uttered at a single breath, the lungs must be filled quickly, as is done by a flute player, so that the connexion of the words shall not be interrupted.

Although the consideration of the theory of emphasis is reserved for the second part of this treatise, yet it will be well to mention under the present head, the following general facts.

Most of the sentences in a discourse are introduced on account of the importance of one of its sections only.

The remaining sections serve principally the purpose, of connecting the important one with the other sections of the discourse.

This most important section must always receive, in some degree at least, that slower and more earnest effort of the voice, which is called continued emphasis.

It is upon this part of the sentence, that the countenance and attitude are most earnest. So likewise, if gestures are made at



all, they will be made as accompaniments to the continued emphasis of the voice.

When the style of a passage is in sentences of the very simplest construction, the emphatic portions will generally be the whole or a part of each predicate.

## EXAMPLES FOR PRACTICE.

(*Subj.*) A great part of the mission of every man on earth,  
(*Pred.*) is to *contend with* EVIL *in some of its* FORMS.

(*Subj.*) The great end of society  
(*Pred.*) is to give *free scope* to the *exertions of* ALL.

(*Subj.*) Persecution for opinion  
(*Pred.*) is the BASEST *instrument of* DESPOTISM.

(*Subj.*) The capacity for acquiring truth  
(*Pred.*) is one of the NOBLEST *attributes of* our NATURE.

(*Subj.*) The eulogium pronounced on the character  
of the state of South Carolina,  
for her revolutionary and other merits,  
(*Pred.*) *meets my hearty* CONCURRENCE.

(*Subj.*) The citizens of America [ERTIES.  
(*Pred.*) *celebrate* THAT DAY *which gave birth to their* LIB-

(*Subj.*) The recollection of this event  
replete with consequences so beneficial to mankind,  
(*Pred.*) *swells every* HEART *with joy*  
*and fills every tongue with* praise.

(*Subj.*) When public bodies  
(*Pred.*) are to be *addressed* on *momentous occasions*,—

Yet in a well constructed style, it perhaps happens quite as often that the *subject* is the emphatic portion of the sentence. E. g.

(*Subj.*) When public bodies  
 (*Pred.*) are to be *addressed* on momentous occasions,  
 (*Subj.*) when *great interests*  
 (*Pred.*) are at stake,  
 (*Subj.*) and *strong passions*  
 (*Pred.*) excited, &c. &c.

It often happens also, that the subject and predicate are both emphatic. This will be seen in continuing the last example still farther.

(*Subj.*) *nothing* (*Pred.*) is *valuable* in speech,  
 (*Contin. Pred.*) *farther*  
 (*Subj. merely the pron. it*) than it is connected  
 (*Remain. Pred.*) with *high intellectual* and *moral endowments*.

In most of the following example the emphasis falls on the subjects.

(*Subj.*) *Clearness, force, and earnestness,*  
 (*Pred.*) are the qualities that produce conviction.  
 (*Subj.*) *Labor* and *learning*  
 (*Pred.*) may toil for it,  
 (*Pred.—subj. is pron. they*) but they will *toil in vain*.  
 (*Subj.*) *Words and phrases*  
 (*Pred.*) may be marshalled in every way,  
 (*Subj. is pron. they*) but they *cannot compass it*.  
 (*Subj.*) *Affected passion,*  
 (*Subj.*) *intense expression,*  
 (*Subj.*) *the pomp of declamation,*  
 (*Subj. and Pred.*) *all* may *aspire* after it—  
 (*Subj. they*) they *cannot reach it*.  
 (*Subj.*) Then *patriotism*  
 (*Pred.*) is eloquent;

- (*Subj.*) then *self-devotion*  
 (*Pred.*) is eloquent.
- (*Subj.*) The *clear conception*,  
*outrunning* the deductions of *logic*,  
 (*Subj.*) the *high purpose*,  
 (*Subj.*) the *firm resolve*,  
 (*Subj.*) the *dauntless spirit*,  
*speaking* on the *tongue*,  
*beaming* from the *eye*,  
*informing every feature*,  
*and urging the whole man* *onward*,  
*right onward* to his *object*—  
 (*Subj.*) *this*, *THIS*  
 (*Pred.*) is eloquence.

## Further examples of emphatic subject.

- (*Subj.*) Has the stability of the *government*,  
 or that of the *country*,  
 (*Pred.*) been weakened?
- (*Subj.*) The *very existence* of the *nation itself*  
 (*Pred.*) is endangered.
- (*Subj.*) A *great* and *solemn* *crisis*  
 (*Pred.*) is evidently approaching.
- (*Subj.*) In the mean time *these paroxysms* of his  
 (*Pred.*) decline; [*moral nature*,

- (Subj.) and a *fearful* apathy,  
 the harbinger of *spiritual death*,  
 (Pred.) comes on.
- (Subj. and Pred.) His *resolution* fails;  
 (Subj.) and his *mental energy*, and his *vigorous en-*  
 (Subj.) and nervous irritation and *depression* [terprise;  
 (Pred.) ensue.
- (Subj.) *All* that was *once lovely* and of *good report*  
 (Pred.) retires.

Sometimes both subject and predicate are equally emphatic, and the whole sentence is spoken with continued emphasis. A long pause however, must generally intervene between the two members.

- (Subj.) Our *chains* (Pred.) are *forged*.
- (Subj.) Their *clanking* (Pred.) may be heard on the  
 [plains of *Boston*.
- (Subj.) The *war* (Pred.) is *inevitable*;  
 (Subj. and Pred.) and LET IT COME!  
 [matter.]
- (Pred.) It is in *vain* Sir, (Subj.) to *extenuate* the
- (Subj.) The *war* (Pred.) is *actually begun*!
- (Subj.) The *next gale* that *sweeps from the north*  
 (Pred.) may *bring to our ears*  
 the *clash of resounding arms*.

Let not the student suppose that he is expected to carry along in his mind, a grammatical analysis of sentences during the glowing excitement of eloquent reading or speaking. Far from it. He is scarcely to think of *words*, much less of grammar. For it is with ideas, images and feelings, that he is to be in-

strenuously occupied. Still a few such analyses as the above will be found of great advantage. They divest the subject of much of the strangeness which it presents in many books of elocution, and form those appropriate habits by which a reader emphasizes with instantaneous correctness, the moment his eye glances on a passage. Unless a person can emphasize at sight, and without the necessity of previously studying a passage, he has little practical or even useful knowledge either of reading or speaking. Indeed, emphasis that is the result of ingenious study, is generally wrong. It corresponds neither with the grammar, the logic, nor the general scope of the composition. The "new readings" by which actors so often aim at notoriety, are apt to be as incorrect as they are far-fetched.

Every reader however, instinctively makes some sort of analysis of passages, as he proceeds, and in the following examples we shall present one of that extremely simple kind, which corresponds with the most common action of a reader's mind. In the second part of the work, the subject will be resumed.

Without then going into a grammatical, or a logical analysis, the mind of a reader generally notices that the most important, and consequently the emphatic portion of a sentence, is either at the beginning, in the middle, or at the end. The same habit is followed likewise, in regard to sections or phrases of a sentence.

We should have preferred to present the following example in the ordinary form of continuous discourse, but the page would have become confused. As we give it, each line is not always a strict rhetorical phrase.

EXAMPLE FOR PRACTICE.

Emphasis at be- ginning.	{	Gentlemen, <i>we are at the point of a century</i> <i>from the birth of Washington ;</i>
Emphasis at be- ginning.	{	<i>and what a century</i> <i>it has been !</i>

- Emphasis at end. { During its course,  
the human mind has seemed to proceed  
*with a sort of geometric velocity,*
- Emphasis at end. { accomplishing more  
for human intelligence and human freedom,  
than had been done  
*in fives or tens of centuries preceding.*
- Emphasis at end. { Washington  
stands at the commencement  
*of a new era,*
- Unemphatic. { as well as at the head of a new world.
- Emphasis at beginning. { *It is the spirit of human freedom,*  
*the new elevation of individual man*  
*in his moral, social and political character,*  
leading the whole long train  
of other improvements,  
which has most remarkably distinguished  
the era of Washington.
- Emphatic clause in middle and at end. { Our existing institutions,  
*raised on these foundations,*  
have conferred on us  
*almost unmixed happiness.*
- Emphatic clause in the middle. { There are two principles, gentlemen,  
*strictly and purely American,*  
which are now  
likely to overrun the civilized world.
- Emphatic clause in the middle. { Indeed, they seem  
*the necessary result*  
of the progress of civilization and knowledge.

We wish to direct the attention of the student to the fact, that in the latter part of the last example, some of the emphatic

clauses occurring in the middle of a sentence are somewhat *parenthetical* in their structure. It is singular that for upwards of a hundred years it should have been the standing rule in books, that parentheses or parenthetical clauses universally require to be read in "a quicker and weaker tone of voice," while it is commonly directed likewise to read them on a lower pitch. So far are these rules from being true universally, that such clauses are as often emphatic as any others, and as often require to be read on a higher as on a lower key. Extemporaneous style and that of conversation, frequently abound in parentheses, which are delivered with more instead of less earnestness, from the fact that the speaker is afraid of forgetting the ideas that they present, or puts them in by way of caution to prevent misapprehension. In written styles likewise, participial clauses, coming in parenthetically, contribute to condensation, and are often strongly emphatic.

At the end of the section on Grouping or the Accent of Construction, we cautioned against injuring the *tone of continuity* which is required in a discourse. The same caution is needed in reference to the above examples. If it be asked, upon what does the tone of continuity depend?—we answer, upon that sustained earnestness of tone, at the end of groups, which proceeds from the suspension of the respiration, and the fixed attitude, look, and appeal of the hand, which we have described above as accompanying rhetorical pauses.

#### EMPHATIC FORCE ON SINGLE WORDS.

A strong and exclusive emphasis on a single word, is found quite difficult in early practice.

The faults which result from not being accustomed to the strong mental and physical effort required for such emphasis,

are, first, *want of force*; and secondly, want of complete and unreserved *earnestness of expression*.

1. In order to ensure sufficient force, breath must be taken—the mind must be made ready—and then the emphatic word must be sent forth, with a more fearless energy than is natural to timid and unpractised speakers.

The force and energy of the voice on an emphatic word, must be sufficient to produce a strong and frequently a striking and even startling effect on the auditors.

2. Unpractised speakers often emphasize with sufficient loudness and force, and yet do not seem to be really in earnest.

To use a familiar expression, they do not appear to be *whole-souled* in their earnestness. This fault proceeds from three causes.

First, the mind, as it were, partly holds back, and does not completely surrender itself up to the required expression.

There should be for the time a *total abandonment*, and especially a fearless indifference as to personal peculiarities of manner. These are seldom of serious importance, so long as they do not hinder the expression of earnestness. Apprehensiveness and self-criticism will surely prevent perfect heartiness and sincerity of emphatic expression.

Secondly, the more earnest the emphasis, the more heartily must the breath be sent out.

In the most powerfully emphatic utterance, this is done so heartily, that the lungs seem at first to be completely emptied. Such is not however the fact, although the breath does indeed issue violently during the utterance of the *accented syllable* of the emphatic word.



Thirdly, when the emphasis fails of sufficient earnestness, the accompanying stroke of gesture is not generally made with a sufficient degree of muscular energy.

The energy of the arm must be, as it were, spasmodic; while immediately after the stroke, the muscles of the arm must be kept tense, and not suffered to relax.

We have dwelt at some length on the general effort required for emphasis, on account of the importance of the subject. In nothing are orators of great power distinguished from inferior *and yet equally natural* speakers, more than in the boldness, energy and heartiness of their emphasis. Indeed it is solely by means of emphasis, that the very highest effects of oratory are produced.

EXAMPLE FOR PRACTICE.

Extract from the supposed speech of John Adams, on the vote for independence.

／  
SINK

＼  
OR SWIM,

／  
LIVE

＼  
OR DIE,

／  
SURVIVE

＼  
OR PERISH,

I

give my *hand* and my HEART  
to this vote.

／  
If we FAIL,

it can be no WORSE for us.

But we shall NOT fail.

The CAUSE

will raise up ARMIES;

the cause will create NAVIES.

The *people*,

the PEOPLE,

if we are *true* to them,

will carry *us*,

and will carry THEMSELVES,

GLORIOUSLY through this struggle.

Send this declaration to the *public* HALLS;

*proclaim it* THERE;

let THEM hear it,

who heard the first roar of the enemy's CANNON;

let THEM see it,

who saw their *brothers* and their *sons*

*fall on the field* of BUNKER HILL,

and in the streets of LEXINGTON and CONCORD,

and the *very* WALLS

will cry out in its support.

## CONTRASTS OF FORCE.

In nothing is the progress of those who are learning to speak more slow, than in acquiring the power of perpetually varying the force of their delivery. The difficulty is increased by the unavoidable necessity of confining their practice principally to extracts, instead of being accustomed to speak discourses which occupy towards half an hour, at least, in their delivery.

The necessary amount of force and slowness required for large audiences, is another serious obstacle to giving varied degrees of force on different passages. There is no need, however, of discouragement in reference to this difficulty. Those who have been thoroughly practised in giving an unreserved and yet natural and agreeable energy on the most exciting passages of a long discourse, will *in the end* find no difficulty in speaking, when necessary, with moderation and calmness.

The chief reason why unpractised speakers are apt to fail of occasionally moderating their energy, is that of not having attained complete self-possession. Yet the only effectual mode of acquiring this indispensable habit of mind, is by being accustomed to speak with that force and power which results from an *intentional effort to control an audience*. It must be remembered that although there can be no eloquence without intense excitement, yet that mere excitement is not of itself sufficient to produce a good delivery. Excitement without self-control, is indeed little different from insanity. If the hearers perceive that a speaker is borne on by the ardor of his feelings to such an extent that he has no power of checking himself, they simply commiserate him. Nothing is easier than to become excited in speaking; but to encourage our own strong impulses, and then intentionally and with judgment make use of them for the sake of accomplishing a useful end—this is the very definition of oratory.

For such reasons, a practical delivery can never be learned by the process of speaking in those circumstances only which are ab-

solutely favorable to the speaker—such as when he speaks what is in the highest degree interesting to himself, and has every assistance that can be afforded by the audience, the time, the place and the occasion. Practical speaking consequently, as was stated in the introduction, can only be learned by means of such task-work as compels the speaker to rely mainly on his own energies.

It is obvious that no rules can be given as to when we must moderate our delivery, and likewise that none are needed.

It will however be useful to furnish a single extract for practice.

#### EXAMPLE FOR PRACTICE.

Earnest.	{ But <i>youth</i> is <i>not my only</i> crime. I have been accused of <i>acting a theatrical part!</i>
Significant yet moderate.	{ A <i>theatrical</i> part may either imply <i>some peculiarities of gesture,</i> <i>or</i> a dissimulation of my <i>real sentiments,</i> and the adoption of the opinions and language of <i>another man.</i>
Tone of indifference.	{ In the <i>first</i> sense, the charge is <i>too trifling</i> to be <i>confuted</i> ; and deserves only to be <i>mentioned</i> that it may be <i>despised.</i>
Moderation, approaching to carelessness.	{ I am at liberty— like every <i>other</i> man— to use <i>my own language:</i>

Concession.

{ and though I *may*, perhaps, have *some ambition*,  
yet to *please THIS gentleman*,

Sarcasm.

{ I shall not lay myself under *any restraint*,  
or *very solicitously*  
copy *his diction* or *his mien*;  
*however* *matured by age*  
or *modelled by experience*.

Bold.

{ *If any man*  
shall, by *charging me* with *theatrical behavior*,  
*imply*  
that I utter *any sentiments* but *my own*,  
I shall *treat him* as a *calumniator*  
and a *villain*:  
nor shall *any protection*  
*shelter him from the treatment*  
which he *deserves*.

Threatening.

{ I shall, on *such an occasion*,  
*without scruple*,  
*trample* upon all those *forms*  
with which *wealth and dignity* [selves,  
*nor shall any thing* but *age* *intrench them-*  
*restrain my resentment*:

Lower key &  
less loud,  
but sarcas-  
tic.

age,  
which *always* brings with it  
one privilege—  
that of being insolent and supercilious  
without punishment.

## DEEP EARNESTNESS OF TONE.

Familiar earnestness, such as we hear in conversation, tends to make the voice run on a high key, and with more or less of loudness or of shrillness. Coarse earnestness causes it to be noisy, and deficient in suavity of tone.

On the other hand, the earnestness of intense thought and deep emotion, excites a peculiar effort of the breast, which causes such emphatic words as are naturally uttered in lower notes, to be strengthened in their enunciation. It may be given as a general rule, that deep emotion sinks the key of emphatic words, while familiar excitement raises it. But when earnestness is expressed on a relatively lower pitch, a vigorous effort must be made to strengthen the utterance, or it will sound either faint or dull. There is no danger of undignified loudness when we exert the utmost energies of the voice on low notes. It is only by strength on high notes that a noisy loudness is ever produced.

This style of earnestness causes the voice to become deep, grave, and broad. The expression which it conveys is hearty, and seems (as persons say) *whole-souled*.

Although this tone is most strikingly exhibited on the lower notes, it will yet be manifest throughout the entire range of the voice. The higher notes will be less shrill and familiar.

Those who are not accustomed to making accurate distinctions in reference to such points, are apt to think the voice considerably lowered in pitch. Though it does indeed, often range somewhat lower, yet it appears to many to be more so than it really is.

It is of great importance to cultivate this quality of delivery, and the tone may readily be acquired by attending to the physical effort by which it is produced.

To gain it, we must practice expelling the breath with the most exhausting heartiness, while we make at the same time a strong and even convulsive effort at the *very bottom of the breast*, and indeed, apparently at the pit of the stomach.

It is this natural effort which gives rise to various forms of language, which are used to express earnestness, such as that of Burke, in a previous extract, "from the bottom of my heart, I thank you." The very expression "deep emotion," has the same origin, and we might mention numerous others.

Those who endeavor to become eloquent by mere imitation of some celebrated model—an actor for instance—often attempt to gain this quality by altering their voice in an unnatural manner. Such a process never produces any thing but mouthing. To succeed in imitating another in this excellence, it is necessary to watch the sort of effort that he makes. Let the same effort of mind and body be exerted with an extreme degree of energy, and the voice will be changed from the familiar tone of conversation to the one under consideration. To avoid mouthing, we must be sure to exert sufficient energy. All mouthing and affectation imply weakness of feeling and effort.

The term *orotund*, invented by Dr. Rush, seems to refer to this quality, when used in connexion with the pure tone.

Though every cultivated voice will exhibit this depth and fullness of tone in a considerable degree, and that too, indepen-

dently of the character of the composition delivered, yet it will be well to furnish a single extract for practising it, in this part of the course. No better example indeed, is needed, than the extract furnished in the second chapter, on p. 53; and the earnest delivery of that passage will have already cultivated the present quality of voice. The passage which we now furnish is from the same speech, and is selected with especial reference to the fact, that its appropriate delivery requires the voice sometimes to rise very high, as well as to descend very low.

## EXAMPLE FOR PRACTICE.

(Middle key) But whatever may be *our* fate,  
be assured,

(Higher) be assured,

(Lower) that *this declaration* will stand.

(Low and rising) *It may cost treasure,*  
*and it may cost blood;*  
*but it will stand,*

(Descending) and will *richly compensate* for both.

(Middle key) *Through the thick gloom* of the present  
I see the brightness of the future,

(Rising) as the sun in heaven.

(High and full) We shall make this a glorious,  
an immortal day.

(Middle key) When we are in our graves,



*our children will honor it.*

They will celebrate it with *thanksgiving*,

(Rising)

with *festivity*,

with *bonfires*, and *illuminations*.

On its annual return,

(Middle key)

they will *shed tears*,

*copious*,

*gushing* tears,

(Rising)

not of *subjection* and *slavery*,

not of *agony* and *distress*,

(High and full)

but of *exultation*,

of *gratitude*,

and of *joy*.

(Low and strong)

Sir, before *God*,

*I believe the hour is come.*

(Rising)

My *judgment* approves this measure,

and my *whole heart* is in it.

*All that I have*,

(Rising)

and *all that I am*,

and *all that I HOPE* in this life,

(Descending)

*I am now ready here to stake upon it;*

(Low and full) and I *leave off* as I *begun*,

that, *live* or *die*,

(Rising) *survive* or *perish*,

(Middle and loud) I *am* for the declaration.

(High) It is my *living* sentiment [*dying* sentiment ;

(Descending) and, by the blessing of God, it shall be my

(Middle) *independence* NOW ;

(Low and strong) and *independence* FOREVER.

WEBSTER.

#### CONSCIOUSNESS OF BEING EARNEST AND INTERESTING.

This seems the most suitable place for considering the question, how a speaker can judge for himself, whether he is sufficiently earnest and expressive.

No one is willing to yield himself to such excitement as will appear extravagant, and the want of any guide for determining the degree of danger of being so, is perhaps the most common cause of dull delivery among those who really wish to speak well. Men of mature age and talents, and of sufficient experience, need no information on this point, as they have already learned to be guided by the manifestations of interest exhibited by an audience. Students of delivery however, often feel entirely at a loss to determine how much exertion to make, and how much excitement to indulge. Such have always appeared to be gratified with information like the following.

First, always make a distinction between practice for disciplining the voice and gesture, and that for cultivating propriety of manner.

The former should be managed exactly like any other athletic exercise; its real object being to strengthen the muscles of voice, respiration and gesture; and (as a general rule,) the more heartily and even violently these are exercised, the greater will be the benefit.

It is important to enter upon such exercises with a willing, hearty, and cheerful spirit, just as in practising some active sport. They constitute some of the most useful forms of exercise in reference to health, and there is good reason for thinking them more directly preventive of the torturing malady, dyspepsia, than any other gymnastic resource. A resort to the celebrated vocal gymnasium in Philadelphia, conducted by Dr. Comstock, has been found by comparative trial, much more beneficial to health, than following the modes of exercise in one of the common gymnasia in the same city. No modes of exercise quicken the circulation of the blood, and promote a healthful flow of spirits, more than vocal gymnastics.

Secondly, when learning to judge of his own expressiveness, let the student keep in mind, that his voice will generally sound more earnest and interesting to himself than to his auditors.

This is a demonstrable fact. Upon private enquiry it will be ascertained, that in most cases, when men of considerable force of character fail in animation as speakers, they themselves are afraid of being too much excited, and have hardly a suspicion that they are not animated enough. Even when candidly informed to the contrary, they find it difficult to believe the fact, and incline to think that the fault is in the hearers. It is not often from conceit or vanity that they make this mistake. They are conscious, and indeed know with certainty, that their internal feelings have been glowing, and that they have intended to express them. The error results from the habit of subjec-

tively watching their own feelings, instead of objectively noticing what is the actual sound of their voices in the room. We first became acquainted with this fact, in the case of men of mature age, and not in that of the young and inexperienced.

But when the ear has been well cultivated, and the speaker can accurately judge of the degree of loudness and distinctness required in a given situation, many who have a delicate sensibility, still fail of being eloquent from fear of indulging in too much excitement. This is particularly the case with college students, inasmuch as severe study is more powerful than all other influences in superinducing delicacy and modesty of character. The Scotch call a professor of Latin, a professor of *humanity*—using this word in its Latin sense as equivalent to *refinement*. Bulwer, the novelist, has made an interesting application of the same fact, in regard to the influence of studious habits.

Such being the difficulties in regard to the present subject, we have found the following additional information of great service.

A speaker may know when his voice sounds truly expressive, and when he himself seems to others to be really in earnest, by the fact of his being conscious of a convulsive or at least a hearty effort at the bottom of the breast—of a thrill throughout the entire bodily frame—and especially of *a sensation of tingling or burning in the cheeks*.

This sensation in the cheeks will not manifest itself to the eyes of the spectators. The face will not flush. If any alteration takes place in its color, it will be rather that of a tendency to paleness. A decided flush would be disagreeable to the spectators, and embarrassing to the speaker. Indeed, a sufficient reason for even refusing to be eloquent, if flushing of face were necessary for it, would be, that mere theatrical ranters some-

times practise a trick of sending the blood into their faces, and thus *pretending* to be in a "torrent, tempest, and whirlwind of passion."

In giving the above directions for judging of one's own exhibition of eloquent feeling, we have no reference to tragedy, nor exclusively to oratory that is highly impassioned. Careful observation for many years, of audiences as well as speakers, in court rooms, and popular meetings of various sorts, and the opportunity of testing the truth of our conclusions, by prevailing on young men to try them in the way of experiment, enable us to say without hesitation, that nothing short of the physical excitement just described, will produce an expression that will even be called simply animated, and that too, by the most intellectual audiences.

Under the present head we have written strongly in favor of the healthfulness of vocal gymnastics. This will perhaps seem strange, in view of the fact that so many, especially clergymen, lose their health from speaking. Some considerations in explanation of this evil, will be found in the third part of this treatise, under the head of Impassioned Sentiment, while still further attention will be bestowed on the same subject, in the section in the Appendix, on the Health of Speakers.

#### TONE OF COMMUNICATING THOUGHT.

Before concluding this chapter, it is necessary to caution the student in respect to that management of the voice by which all speaking, whether calm or impassioned, is characterized by that tone which indicates an especial effort to inculcate or explain our ideas to others.

The most universal deficiency in the delivery of those who read or speak what they have previously written, is the absence of that appearance of a direct dealing with the minds of the audience, which commonly accompanies an extemporaneous ad-

dress. So considerable indeed, is the difference between these two modes of making addresses, that it is commonly supposed impossible to give to the former as much freshness of interest as is expected from the latter.

In opposition however, to this opinion, let it be borne in mind, that but few speakers have hitherto fairly tried the experiment, of endeavoring so to manage the delivery of written composition, that their elocution shall be precisely the same as that of extemporaneous language. If the attempt be faithfully made, it will certainly be followed by a satisfactory degree of success. The address may not have an entire appearance of being extemporaneous, but if not, the difference will be in the more methodical style of the composition, rather than in the elocution.

In managing elocution with reference to this important point, it will be necessary, indeed, to bring into use all the general habits of delivery which we have hitherto described, yet even these may not ensure this result. The primary object of all language is to express thought. Even in composition, which is principally addressed to the imagination and feelings—such as the most fanciful or sentimental poetry—there must always be a *course of thought* running through the whole.

It is the want of the tone of *communicating or explaining thought*, then, that constitutes the principal deficiency when the delivery of compositions formally prepared, is less interesting than the freshness of extemporaneous address.

In the present treatise, reading and recitation being designedly omitted, and practical speaking being its exclusive subject, there will be no liability to error in saying, that a speaker must always have, as a sort of foundation for his elocution, the *tones of explanation*. These may indeed be referred in general to the doctrines of inflexion and emphasis, but it is found by experience, that sometimes when such doctrines have been

thoroughly mastered, there still remains a deficiency in respect to our present subject. A strictly scientific explanation of this deficiency can be given only by methods similar to those employed in the great work of Dr. Rush. But as it would be inconsistent with the character and objects of the present volume, to enter into such minuteness and intricacy of detail, it is hoped that, as a substitute for such methods of treating the subject, the following directions will be found sufficiently available.

As will be again mentioned in the third part of this work, a tone of strongly marked explanation causes the voice to proceed with a waving slide on each syllable, or at least on those which admit of long quantity. The more strongly marked emphases are also made by decided changes of pitch. The emphatic falling inflexions are either given with waves of the third, or of a still greater interval, or with a sudden change in key through the same distance, while the emphatic rising ones begin below the current pitch and slide up. Such descriptions however, will not be very intelligible, except to the readers of Dr. Rush's work, or the students of that of Prof. Day, or Dr. Comstock—or perhaps of some others which have lately been published, but have not yet fallen within our observation—and it will be better not to continue this sort of description further. In general then,—

In the tones of explanation, the vanishing terminations of words and of accented syllables, are *significantly prolonged*. The voice is managed with an especial effort at *significant flexibility*, and has a waving or circumflex tone.

A pointed expression is especially given to the ends of words, and particularly to the *very last syllable that precedes a rhetorical pause*.

As a consequence of these efforts, *the articulation becomes peculiarly definite, and assists also in the significant expression*.

*The fixed look of the eye, the sympathizing attitude, and the significant presentation of the open palm, likewise contribute to the effect. So also do the free and yet steady stretching forward of the right arm, and the significant gesticulations, which, while it is thus extended, are made by the wrist.*

Accompanying these instinctive movements of voice and gesture, the speaker feels in his mind a certain *consciousness of a natural power of holding the attention* of his fellow beings. He leads their understandings along, step by step and word by word, so as to make it *impossible for them not to understand* the ideas he presents to them in the precise way that he wishes.

Especially does he feel confident, that the lively and yet deliberate flexibility, and significant precision, which he intentionally gives to his enunciation, cannot fail of accomplishing the same object.

These efforts are such as we instinctively make in deliberate conversation, when we make a definite effort to prevent any possible misapprehension of our meaning. It is therefore extremely easy to apply them in public speaking. Nothing more is necessary to enable even juvenile speakers to do so, than an intelligent conception of the object to be attained, and a sufficient degree of steadiness and collectedness of mind.

On some occasions in public speaking, it is scarcely possible to employ them too strongly. On others, grace and propriety require more or less relaxation in reference to them, lest the delivery become too precise and not sufficiently sentimental. But let it be again enjoined, that no composition that is *addressed to others*, either by reading or speaking, should be entirely destitute of the peculiar significance bestowed upon delivery by the efforts just described.



The tones employed for clothing words with *emphatic* force and significance, must likewise be expressed with sharply defined outlines. When the voice skips up or down, the *change must be bold and striking*, and the tone prolonged with such steadiness as prevents all uncertainty and indefiniteness. *Emphatic tones must have a clear and precise meaning*, which no one can possibly mistake.

Though instinct and impulse furnish us with the weapons of oratory, these alone are never sufficient. The higher powers of the speaker's mind must make an intentional use of them, as instruments for effect. It is neither blind impulse nor deliberate intention, that singly and by itself will produce a good delivery. Much less will artifice or cunning. Nor can hypocrisy be made successfully effective. For the time at least, a really good speaker puts forth those efforts which characterize a sincere and earnest man. He may indeed be morally a hypocrite, but if he is so as a successful orator, he is a profound one. His hypocrisy is of that deep kind, that in moral actions makes use of his own good and honest impulses, for a selfish or a wicked end. The ancients said that an orator must be a good man. They probably meant that mere art or cunning could never by imitation of external acts, succeed in employing those weapons which are furnished only by sincere feeling.

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## CHAPTER VII.

### RHYTHM AND CADENCE.

THE subjects to be considered in this chapter, need to be studied, not so much with reference to significance, force and earnestness of delivery, as to ease, beauty and agreeable effect.

The qualities of delivery which we are now to describe, are indeed equally natural with those which we have considered in previous chapters, and in this respect equally important; for in nature, grace and strength, significance and agreeableness, cannot be wholly separated from each other. Yet in different circumstances, one set of qualities may be more important than another, and hence require a more peculiar attention.

The rhythm of prose is easier to practise than to explain; and most treatises on elocution wholly omit the consideration of it. In other works, on the contrary, it has been made the foundation of all elocution. We shall employ our best efforts to give an intelligible and useful account of it, so far as this can be done by pursuing the same plan of treatment as in the rest of the work. A strictly scientific description can be given only by means of the notation of music. Even the doctrines of modern music, however, would not be sufficient to explain thoroughly the subject of the rhythm of speech. It would be necessary, in addition, to adopt the distinctions recognized by the ancients in their metrical systems. They considered the subject of far greater importance than the moderns, and carried their investigations of its principles to an extent that the latter find it difficult not only to adopt, but even to understand. In fact, much of the knowledge of rhythm which was familiar to the ancients, has been lost, and is not yet rediscovered.

#### RHYTHM.

Speech consists of a flowing series of words, expressed by successive efforts of the vocal organs. These efforts are of two kinds—first, the primary and stronger ones, which take place upon accented syllables; and secondly, the weaker ones upon the unaccented syllables.

There is also a third and intermediate kind of effort, by which we utter syllables that have what is called secondary ac-

cents. In practice, however, it is not in most cases necessary to pay particular attention to these. When suitable exertions are made on the primary accents, the secondary ones will not often fail of being correctly given.

It is a law of our mental and physical organization, that any series of repeated efforts inclines to be made with uniform regularity. This regularity of succession is called rhythm.

Its necessary existence in speech, as in other bodily efforts—to say nothing of it as a law of the mind—has been strangely overlooked by a considerable proportion of the writers on physiology, on language, and on elocution. It is interesting to watch the rhythmical succession of the strokes made by a blacksmith, carpenter, or other mechanic. The bells on a horse keep as correct time (i. e. rhythm) as is beat by the conductor of a concert or leader of a choir. If we watch any muscular labor or exercise whatever, we shall observe that those who are most skillful and can endure it the longest, are the most regular and uniform, or in other words, the most rhythmical in their movements. *Stammering* consists in a total want of rhythm in speech, and is cured almost solely by means of rhythmical exercises. Stammerers find no more difficulty than others in singing, because music is distinguished by a rhythm so definite and invariable as to be instantly apprehended, and at the same time so strongly marked, as to lead the mind onwards with uniform regularity.

The rhythm of poetry is the same as that of music, and is determined by meter. That of prose is perpetually changing, and proceeds according to no unvarying law.

The latter differs from the former, in the same way as the varied motions of running and leaping in some active sport, do

from the regulated and definite movements of dancing. In uttering prose, the rhythm must be regular for short passages at a time, but will perpetually vary as the discourse proceeds.

A fluent, easy and varied rhythm is indispensable for a speaker, in reference to keeping up an animated delivery, without incurring unreasonable fatigue. If his rhythm is bad, he must either discontinue his endeavor to be animated, or speedily become exhausted.

It is of equal importance for the audience. They receive a greater amount of quiet satisfaction from this, than from any other quality of good reading or speaking. Nothing else will prevent their becoming weary and restless under the very excitement of earnest address.

Rhythm is measured by time. When it is perfectly regular, the efforts which produce the accents succeed each other at equal intervals. In music and dancing, the observance of regular time is carefully studied; but it is not generally known, that if we watch a fluent and graceful extemporaneous speaker, we can readily beat time to his accents, during the continuance of short passages unbroken by a pause. It is the frequency and irregular occurrence of pauses in the delivery of prose, that prevents its rhythm from being as noticeable as in poetry. In the latter, however, still greater regularity results from the uniform number of syllables.

It is well known that the varieties of style in composition, differ from each other as much in their harmony, that is, in their rhythm, as in any other quality, and that this is an important subject of attention for those who wish to write well. Though this quality of style belongs rather to rhetoric than to elocution, yet as the more rhythmical the style, the easier is the exhibition of rhythm in delivery, we shall select our examples

from passages thus distinguished. The finest examples of the rhythm of our tongue, may be found in our common translation of the Bible, and in the liturgy of the English Church; but in a work like the present, it would be scarcely decorous to extract examples for practice from these sources.

We shall distinguish the rhythm of prose into two kinds—that produced by the succession of the principal accents, and that resulting from the emphatic words of clauses.

#### RHYTHM OF WORDS.

It is exceedingly difficult to describe this to the eye. A system has indeed been invented for the purpose, which borrows from music a notation by means of bars and rests; but students of elocution find it extremely perplexing, while it is at the same time of itself very deficient in accuracy. In reference to this subject, as well as in regard to emphasis and inflexion, we have concluded to use a notation of a very simple kind, and to aim at pointing out the variations of the voice to the eye, by merely a few general indications. The more minute discriminations must be learned from the vocal illustrations of the teacher, or be suggested by the natural instincts of the student. The difficulty of describing prose rhythm is still further increased by the fact, that while in general secondary accents are to be neglected, yet when words or groups have a considerable number of syllables, such accents often become nearly of equal importance with primary ones. In poetry, both are reckoned alike.

In the following short examples, the words will be divided into the groups formed by the accents. Each group will be separated from its adjoining ones, although in some cases a separation will take place between words so connected in grammar, that *no absolute pause* is strictly admissible between them. Even in such situations, however, there occurs what may be called an *articulating pause*—one in which there is a marked

relaxation of vocal effort, closely approaching to the total cessation that takes place at a true pause.

We must improve the present opportunity to complete our account—designedly left imperfect—of the grouping of words.

*Every principal accent gives a unity to a group, and a group can strictly have but one such accent. All groups are separated from each other by pauses. But these pauses are of two kinds, grammatical and articulating. The former have a total cessation of sound. The latter have a relaxation of sound and a prolongation of time, which are closely similar in effect.*

In reference to these pauses the law of rhythm is, that all groups are of the same length, during the continuance of a single phrase of delivery.

For an account of the principle which determines the length of such phrases, we must still refer to the second part of the present treatise. We shall presently show likewise that emphatic words occupy just twice as much time in utterance as they would if unemphatic.

For our first extract, in default of examples from the Bible or Liturgy, the following passage, which is considered one of the finest in McPherson's Ossian, will perhaps be as useful as any we can furnish. McPherson's rhythm is in general so spondaic and monotonous, that it soon palls upon the ear. We select one of his finest passages, yet, like the rest of the poem, it exhibits a species of meter.

We shall endeavor to indicate the rhythm by the following mode of printing. The words will be divided into their groups of articulation, that is, into such as have but one primary accent to each. This primary accent will be indicated by printing *all the letters* of the accented syllable in italics. Secondary accents will be marked only when they are of importance in the rhythm; but if so, will be indicated by printing merely the

vowel in an italic character. When a word, like *ocean*, has only a single vowel for its accented syllable, such vowel will often be printed with an italic capital, to distinguish it from a secondary accent.

The whole is to be read smoothly, and with natural emphasis and inflexion. To prevent confusion, however, no marks of emphasis or inflexion will be given. It will be well sometimes to practise beating time to the reading. A strictly accurate notation of any rhythm should indicate all the pauses. As the result of considerable experience in teaching, we have concluded to indicate these by the mark (||) which is used for the cæsural pause in poetry.

#### EXAMPLES FOR PRACTICE.

*Whence* are thy *beams*, || *O* *sun*!

thy everlasting *light*?

Thou comest *forth*, || in thy awful *beauty*,

and the *stars* || *hide* themselves in the *sky*;

the *moon*, || *cold* and *pale*,

*sinks* || in the *western* *wave*.

But *thou* thyself || movest alone;

*who* || can be a companion || of thy *course*?

The *oaks* of the *mountains* || *fall*;

the *mountains* themselves || decay with *years*;

the *Ocean* || *shrinks* and grows again;

the *moon* herself || is lost in *heaven*;

but *thou* || art forever the same,

rejoicing || in the *brightness* of thy *course*.

When the *world* || is *dark* with *tempests*,

when *thunder* *rolls*, || and *lightning* *flies*,

thou *lookest*, || in thy *beauty*, || from the *clouds*,

and *laughest* || at the *storm*.

We next select a passage from Sir Walter Scott, which is a direct and especial imitation of the glowing rhythm employed by our translators, in their versions of the poetical parts of the Bible. Subsequent translators of the sacred volume have been grievously deficient in respect of an ear for a truly animated and yet unaffected English rhythm. Though this imitation by Scott is striking, it is yet inferior to his models. Among modern writers, perhaps Edmund Burke and Daniel Webster have the highest merit in respect of rhythm, as well as various other requisites of rhetorical splendor. The extracts from the speeches of the latter, that are commonly selected by young men, are among the finest in respect to rhythm, throughout the whole range of our literature.

In the following extract we shall mark some of the inflexions which contribute to the *tune* of the passage.

FROM A SERMON AFTER A VICTORY.

Your *garments* || are *dyled*,

but *not* || with the *juice* of the *wine*-press ;

your *swords* || are *filled* with *blood*,

but *not* || with the *blood* of *goats* or of *lambs* ;

the *dust* of the *desert* || on which ye *stand*,



is made *fat* || with *gore*,

but *not* || with the blood of *bullocks*;

for the *Lord* || hath a *sacrifice* || in *Bozrah*,

and a *great slaughter* || in the *land* of *Idumea*.

*Heaven* || has been *with* you,

and has *broken* || the *bow* of the *mighty*;

*then*, || let every man's *heart*,

be as the *heart* || of the *valiant* *Maccabeus*;

every man's *hand*,

as the *hand* of the *mighty* *Sampson*;

every man's *sword* || as that of *Gideon*,

which *turned* not *back* || from the *slaughter*.

For the *banner* || of *Reformation*

is spread abroad on the *mountains* || in its *first* *loveliness*,

and the *gates* || of *hell*

shall *not* || prevail against it.

Having expressed so much admiration of the taste and judgment exhibited by the translators of our English Bible, it seems incumbent to extract a single passage by way of comparison—not expecting it however, to be used like the others, for purposes of common drilling and instruction. The following is not selected in consequence of any search in the Scriptures for the finest passages in respect of rhythm.

## FROM THE SONG OF MOSES.

*Thy right hand, || O Lord,*

*is become glorious || in power : \*

*Thy right hand, || O Lord,*

*hath dash-ed in pieces the enemy. \*

*And in the greatness || of thine excellency,*

*thou hast overthrown || them that rose up against thee : \*

*thou sentest forth || thy wrath,*

*which consumed them || as stubble.*

*And with the blast of thy nostrils,*

*the waters || were gathered together, \*

*the floods || stood upright as a heap,*

[*sea.*

*and the depths || were congealed || in the heart of the*

*The enemy said,*

*I will pursue, || I will overtake,*

*I will divide the spoil; \*

*my lust shall be satisfied upon them : \*

*I will draw my sword,*

*my hand shall destroy them.*

*Thou || didst blow with thy wind,*

*the sea || covered them,*

they *sank* || as *lead*

in the *mighty* *waters*.

*Who* || is like unto *thee* || *O Lord* || among the *gods*? \

*Who* || is like *thee*;

*glorious* || in *holiness*,

*fearful* || in *praises*,

doing *wonders*? \

#### RHYTHM OF EMPHATIC WORDS.

This rhythm is formed by the succession of phrases, each of which has a unity given to it by a strongly emphatic word. The principle is precisely the same as that by which an accented syllable gives unity to a group. As in the rhythm of groups, the voice proceeds from one accented syllable to another, and these succeed each other at equal or nearly equal distances in time, so in the rhythm of phrases, the progress is from one strong emphasis to another, and with what seems to the ear like a uniformity of progress.

These facts and principles are substantially the same in elocution as in music. The rhythm of polysyllabic words, and of groups of shorter ones, corresponds to that of the measures in music, as marked by their bars; while the regulated succession of phrases, each having a single prominent emphasis, is the same as that of the strains of a tune. It is well known to scientific musicians, that generally each strain of a tune has an emphatic portion, which, in the best style of performance, makes the strongest impression, while the succession of strains is marked by the emphasis in the middle, as well as by the cadences at the close of each. The same things are true of meters in poetry.

A rhetorical style is as much distinguished by a striking rhythm of emphasis and phrase, as by any other characteristic. What is called poetical prose, generally has a rhythm so very striking and uniform, as to amount to a species of meter, and on this as well as other accounts, is always considered as not being in the very best taste. What is called a balanced style, is one in which the successive phrases are too uniformly of the same length, while the emphatic words recur too nearly in the same part of each. As exemplifications of the extreme of a principle are most readily understood, we shall first select an extract from a composition in which the phrases are exactly balanced—the general character of the style being also that of poetical prose. Such passages are favorite ones with juvenile speakers, and are useful in exciting rhetorical enthusiasm, yet on the other hand, their too musical rhythm naturally leads to a *tone* in reading or speaking.

We ought however to remark, that the extracts which we furnished in the previous section, illustrate in some respect our present subject, as well as that for which they were selected. It is impossible to find striking passages of any length, whose rhythm shall be exclusively that of unemphatic words.

We shall continue the same scheme of notation, but in addition shall generally mark the most emphatic words by inflexions. We shall also endeavor so to arrange the lines as to show the *parallelism*, both of the phrases and of the emphases. To simplify the notation still farther, we shall not—as was done in the last section—separate all the accentual groups from each other.

FROM “ROLLA TO THE PERUVIANS.”

<i>They</i>		follow an adventurer		whom they <i>fear</i> ,
		and obey a <i>power</i>		which they <i>hate</i> .

We || serve a monarch || whom we love,  
                   a God || whom we adore.

Whenever they move in anger,  
                   desolation || tracks their progress.

Wherever they pause in amity,  
                   affliction || mourns their friendship.

Such composition, as will readily be perceived, is in fact metrical. It would be a useful exercise for the student to arrange, in similar modes, the whole speech, which may be found in most books of extracts for reading and speaking. To make further extracts in this place, from compositions written in a style so vicious, would be superfluous.

Let us rather substitute a magnificent passage from Plunket, which probably approaches as near in its rhythm to the invariableness of poetry, as can be permitted in prose. Plunket was an Irish orator, and while equal to any of his countrymen in splendor, was perhaps superior in manliness of taste.

I shall bear in my heart,  
                   the consciousness || of having done my duty;  
 and in the hour of death,

I shall not || be haunted by the reflection  
 of having basely sold,  
 or meanly abandoned,

the liberties || of my native land.

Can *every* man,

who gives his *vote* || on the *other* side,

*this* night,

lay his *hand* || upon his *heart*,

and make the *same* || declaration?

I *hope* so—

it will be *well* || for his *own* peace;

the indignation || and abhorrence || of his *countrymen*,

will not accompany him || through *life*,

and the *curses* || of his *children*

will not follow him || to his *grave*.

Our subject being of the highest practical importance, we shall extract another passage from the same speech of Plunket's, which will illustrate the compatibility of uniting the most magnificent rhythm, with the most powerful argumentation. We shall mark a few inflexions, and print some words in capitals to show their importance in the rhythm as well as the reasoning.

*Sir*, I *THANK* || the *administration*

for attempting || this *measure*.

They are, || without *intending* it,

putting an *end* || to our dissensions.

Through *this* || *black* cloud,

which they have collected over us,

*I* see || the LIGHT

breaking in || upon this unfortunate country.\

They have composed

our dissensions ;\

NOT || by fomenting the embers

of a lingering || and subdued || rebellion,

NOT || by hallooing the Protestant || against the Catholic,

and the Catholic || against the Protestant,

NOT || by inconsistent appeals

to local || or party prejudices,

NO!

but || by the avowal

of this atrocious conspiracy || against the liberties of Ireland ;

they have subdued

every petty || and subordinate distinction.\

They have united || every rank and description of men,

by the pressure || of this grand and momentous subject ;\

And I tell them,

[Ireland,

they will see || every honest and independent man || in

RALLY || round her constitution,\

and *merge* || *every* consideration

in his opposition

to this ungenerous || and odious measure.

For my *own* part,

*I* will resist it || to the *last* *gasp* of my existence,

and with the *last* *drop* || of my *blood*;

and when *I* *feel* || the *hour* of my dissolution approaching,

*I* will || like the father of *Hannibal*,

take my *children* || to the altar,

and *swear* || THEM

to eternal hostility

against the invaders || of my country's freedom.

#### RHYTHM PRODUCED BY QUANTITY.

The italic character which we have hitherto employed to indicate the accents of rhythm, suggests to the mind of the reader, stress or force rather than prolongation. The examples we have thus far given, will exhibit fine rhythms, even if quantity be to some extent neglected. The most natural mode of reading or speaking them, will indeed be characterized by frequent prolongation, as well as by stress, but it has been deemed advisable to simplify the notation, by omitting all marks of quantity.

In the two passages which we next present, the rhythm depends more on prolongation, than on accentual or emphatic stress. We shall therefore print them in such a way as particu-



larly to attract attention to this prolonged dwelling of the voice on certain words and groups. The mode which we adopt, is that of *separating the letters* of a word, from each other. This is the German fashion of indicating the importance of words, in situations in which the English and Americans are accustomed to substitute italic for roman characters. When a word is emphatic by stress alone, without being at the same time strikingly prolonged, we shall indicate its emphasis by italics or capitals, as in our other examples.

The rhythm which we are now considering, has not, so far as we know, been hitherto described, in books of rhetoric and elocution. Quantity has indeed, been generally recognized as an important quality of syllables, and the fact that it is most conspicuous in the utterance of those which are accented and emphatic, is now universally known. But the fact that not only the accented syllables of polysyllabic words, but entire emphatic words and groups, are often extremely prolonged in the time of their utterance, has not, we believe, been mentioned. If our memory is inaccurate in this respect, and such prolongation has been previously described, still its importance and the frequency of its occurrence in either impressive or graceful delivery, has certainly not received a due appreciation.

Not only accented and emphatic syllables, but long words and complete groups and phrases, are often given with a total change in the rate of utterance. The time of the tune (to use musical language) is changed at once, from a quick movement to a slow one.

By resorting to accurate observation and experiment, it may be demonstrated with absolute certainty, that these emphatic words, groups, or phrases, are exactly *twice as slow*—each accentual group occupying two beats instead of one.

This change of time is common in impressive sacred music. We may sometimes observe at the close of an anthem, that for two or three measures, the time changes to notes of twice the length. The movement being the same, crotchets are changed to minims, minims to semibreves, and so with other notes. The effect of the change is precisely the same in music as in elocution. The same principle, however, is exemplified in various other passages of music besides those we have just mentioned. Whenever for the sake of emphasis, either in vocal or instrumental music, a succession of long notes is substituted for short ones in the same movement, it is for the same reason.

It was not theoretically, or merely in parlor reading, that we first ascertained the practical importance of this principle. We have for many years found it extremely difficult to teach complete heartiness of expression on emphatic words and clauses. No matter how powerful and earnest the example set by the teacher, the student would often *fall short* of expressing real earnestness. Though apparently exerting himself to the utmost, his voice yet gave no expression but that of an *unmeaning* force; or it seemed to fall short of earnestness, from diffidence or want of breath. In reference to such cases we finally ascertained, after resorting to various modes of teaching, that the information we have just communicated was precisely that which the student most needed. This knowledge, joined to the directions in our early chapters for practising a thorough expulsion of the breath, enables every student of delivery to give a true emphatic earnestness.

It is philosophically interesting in a high degree, to notice the operation of this principle in enabling a person to speak with ease in the style required for the open air. In this situation, speaking is necessarily so slow, that it is easy to estimate accurately the time that elapses between the successive accents. Emphatic words will be noticed as occupying just twice as much time as others.

The following extract from Burke, is a surprising instance of the power of language and style, when managed by a man of genius, in elevating the most unpromising subject into rhetorical dignity and splendor.

## NEW ENGLAND WHALE FISHERY.

As to the wealth, || Mr. Speaker,  
[fisheries,  
which the colonies || have drawn from the sea, || by their  
you had all that matter

fully explained || by Dr. Franklin.

And pray, sir, || what in the world  
is equal to it?

Pass by || the *other* parts,

and look at the manner || in which the people of *New England*  
have, of late, || carried on the whale fishery.

[ice,  
Whilst we follow them || among the tumbling mountains of  
and behold them || penetrating into the deepest frozen recesses

of Hudson's Bay, || and Davis's Straits,

whilst we are looking for them || beneath the Arctic circle,

we hear that they have pierced || into the opposite region of po-  
[lar cold;  
that they are at the Antipodes;

and engaged under the Frozen Serpent || of the South.  
Falkland Island,

which seemed too *remote* || and *romantic* an object

for the grasp || of national ambition,

is but a stage,

and resting place,

in the progress || of their || victorious industry.

Nor is the equinoctial heat

more discouraging to them,

than the accumulated winter || of both the poles.

We know || that whilst *some* of them

draw the line, || and strike the harpoon,

on the coast of Africa,

*others*

run the longitude,

and pursue their gigantic game

along the coast of Brazil.

No sea

but what is vexed || by their fisheries,

no climate

that is not witness || to their toils.

Neither the perseverance || of Holland,

nor the activity || of France,

nor the dexterous || and firm sagacity

of English enterprise,

ever carried

this most perilous mode || of hardy industry

to the extent || to which it has been pushed

by this recent people;

a people  
 who are *still*, as it were, || but in the gristle,  
 and not yet || hardened into the bone  
 of manhood.

When I contemplate || these things;  
 when I know || that the colonies, || in general,  
 owe little or nothing || to any care of ours;  
 and that they are not || squeezed into this happy form,  
 by the constraints || of a watchful || and suspicious government;  
 but that through a wise || and salutary neglect,  
 a generous nature  
 has been suffered || to take her own way || to perfection;  
 when I reflect || upon these effects,  
 when I see || how profitable they have been to us,  
 I feel all the pride of power || sink,  
 and all presumption || in the wisdom of human contrivances  
 melt || and die away within me.  
 My rigor || relents.  
 I pardon || something  
 to the spirit || of liberty.

Our next extract is likewise from Burke, and is commonly called his *Apostrophe to the Queen of France*. We do not, however, quite perceive the propriety of styling it an *apostrophe*. It may be considered as carrying the peculiar style of composition in which it is written, to the utmost allowable extreme. We feel bound to apologize for making any rhetorical

criticisms in our work, because we consider it a most injurious mistake for teachers of elocution to suppose themselves, as some seem to do, to be really employed in teaching oratory. Unless elocution is distinctly separated from oratory, no useful attainments will be made in either. Delivery will become bombastic and ranting, while composition will substitute sound for sense, and theatrical clap-trap for clear exposition and eloquent appeal. Still we do not think the time has yet arrived for attempting to teach all the legitimate resources of powerful and interesting elocution, exclusively on compositions no more rhetorical than students will find strictly appropriate in future dealings with their fellow men. A rhetorical structure of style, for a long time renders great assistance in awakening the imagination and feelings, during the practice of speaking. This is the only excuse for tolerating the absurdity of *declaiming*, instead of reading or reciting poetry in public. We suggest these hints at present, but shall remark further on such matters when we come to describe the lessons and subjects of study for the Junior and Senior classes.

#### QUEEN ANTOINETTE.

It is now || sixteen or seventeen years,\  
 since I saw the *Queen of France*, || then the *Dauphiness*,  
     at Versailles;\

and surely || never lighted on this orb,  
 which she hardly || seemed to touch,  
     a more delightful vision.

I saw her || just above the horizon,\  
*decorating and cheering* || the elevated sphere.  
 she just began to move in;\

glittering || like the morning star;

full || of life  
and splendor  
and joy.

Oh! || what a revolution!\  
and what a heart || must I have,  
to contemplate || without emotion,  
that || elevation,  
and that || fall.\

Little || did I dream,\  
that, when she added || titles of veneration,  
to those of enthusiastic, || distant, || respectful love,  
that she should ever || be obliged to carry  
the sharp antidote || against disgrace  
concealed || in that bosom;

little || did I dream  
that I should have lived || to see *such* disasters || fallen upon her  
in a nation || of gallant men;\  
in a nation of men of honor,  
and of cavaliers.

I thought || ten thousand swords  
must have leaped || from their scabbards,  
to avenge || even a look  
that threatened her || with insult.  
But the age || of chivalry  
is gone.

That of *sophisters*, || *economists* || and *calculators*,  
has succeeded,  
and the glory of Europe  
is extinguished || forever.  
Never, || never more  
shall we behold  
that generous loyalty || to rank and sex,\  
that proud || submission,\  
that dignified || obedience,\  
that subordination || of the heart,  
which kept alive || even in servitude || itself  
the spirit || of an exalted freedom.\  
The unbought grace || of life,  
the cheap defence || of nations,  
the nurse || of manly sentiment || and heroic enter-  
[prise,  
is gone.  
It is gone, || that sensibility || of principle,\  
that chastity || of honor,\  
which felt a stain,  
like a wound;\  
which inspired courage,  
whilst it mitigated || ferocity;\  
which ennobled  
whatever it touched;\  
and under which || vice itself,\  
lost half || its evil,  
by losing all || its grossness.



## FAMILIAR RHYTHM.

We have hitherto furnished such examples only, as exhibit rhythms of the most striking kinds. Even the dullest ear feels the charms of such composition. But all prose is clothed with an agreeable rhythm, when issuing from the lips of an accomplished reader or speaker. It has been said of the celebrated Lord Mansfield, that his elocution gave even to the driest legal documents a charm as of poetry or song. Even in unpremeditated conversation, those who have agreeable voices often superadd to the other graces of their manner, the fascination of a rhythm ever varying, yet always musical. Strong excitement of the imagination and feelings, while it makes poets break into unpremeditated song, exerts a similar influence on men of every variety of character. Outpourings of love, friendship, or sympathy, are uttered by all persons alike in rhythmical modulations of voice, as well as in language more or less imaginative and poetical. Indignation and the harsher or sterner feelings, have likewise a strong and abrupt rhythm of their own. The profound emotion and the concentrated meditation of earnest extemporaneous prayer—freeing, as they do, the higher faculties from the restraining and disturbing influences of egotism—have an astonishing effect; prompting even in unlettered minds, a copious flow of elevated language, poured out in a rhythm like that of a grand voluntary on an organ.

The perpetually varied rhythm which may be made to constitute the highest charm of familiar delivery, cannot be adequately represented to the eye, unless we resort to the notation of music; while even this would need to be enriched with a still larger number of discriminating marks. Even when illustrated by the voice of a captivating speaker, it is not always fully appreciated by an auditory, until after long cultivation of the ear. Not only the varying length and slowness of the

phrases, together with the rhythm of the emphatic words, but the secondary accents and the separate syllables of words, contribute to the whole effect. As the syllables fall trippingly from the tongue, each has its place in the tune, like the rapid notes of spirited instrumental music.

To assist therefore still farther in forming the ear for the music of style, we shall extract a passage from a lecture delivered by Mr. Webster before a Mechanics' Institute. For the purpose of exhibiting the peculiar grace and beauty of the tripping flow of speech with which such compositions should be read or spoken, we shall divide the words into their constituent syllables, and mark the secondary as well as the primary accents. We have divided the words into the smallest practicable groups, but in reading each line, care must be exercised that in many cases, none but *articulating pauses* are made during the course of a phrase. The utterance must proceed with a smooth fluency. The most graceful delivery of such passages, is with such tripping distinctness on the unaccented syllables, that the reading or speaking will often appear to some as if much more rapid than it really is.

Ma-chi-ner-y || is made to per-form  
 what has for-mer-ly || been the toil of hu-man hands,  
 to an ex-tent || that as-ton-ish-es the most san-guine,  
 with a de-gree of pow-er  
 to which no num-ber of hu-man arms || is E-qual,  
 and with such pre-cis-ion || and ex-act-ness,  
 as al-most to sug-gest  
 the no-tion || of rea-son and in-tel-li-gence,  
 in the ma-chines them-selves.  
 Ev-e-ry nat-u-ral A-gent  
 is put un-re-lent-ing-ly || to the task.

The *winds* || *work*,  
 the *wa-ters* || *work*,  
 the *e-las-ti-ci-ty* of *met-als* || *works*;  
*grav-i-ty* || is *so-li-ci-ted* in-to a *thou-sand* *new forms* of *ac-tion*;  
*le-vers* || are *mul-ti-plied* up-on *le-vers*;  
*wheels* || *re-volve* up-on the *per-iph-er-ies* of *oth-er wheels*;  
 the *saw* and the *plane*  
 are *tor-tured* || in-to an *ac-com-mo-da-tion* to *new U-ses*;  
 and *last* of *all* || with *in-im-i-ta-ble pow-er*,  
 and with *whirl-wind sound*,  
 comes the *po-tent A-gen-cy* || of *steam*.  
  
 In *com-par-i-son* with the *past*,  
 what *cen-tu-ries* || of *im-prove-ment*  
 has *this sin-gle A-gent*  
*com-prise*d || in the *short com-pass* of *fif-ty years*!  
*Ev-er-y* where || *prac-ti-ca-ble*,  
*ev-er-y* where *ef-fi-cient*,  
[cu-les,  
 it has an *arm* || a *thou-sand times strong-er* || than that of *Her-*  
 and to which *hu-man in-ge-nu-i-ty*  
 is *ca-pa-ble* || of *fit-ting* a *thou-sand times* as *ma-n-y hands*,  
 as *be-longed* to *Bri-a-reus*.  
  
*Steam* || is *found* in *tri-um-phant op-er-a-tion* || on the *seas*;  
 and un-der the *in-flu-ence* of its *strong prop-ul-sion*,

the *gal-lant ship*

"A-*gainst* the *wind*, | a-*gainst* the *tide*,

*Still* *stead-ies* | with an *up-right keel*."

It is on the *riv-ers*,

and the *boat-man* may re-*pose* on his *oars* ;

it is in *high-ways*,

and be-*gins* to ex-*ert* it-*self* || a-*long* the *cour-ses* of *land con-vey-* [ance ;

it is at the *bot-tom* of *mines*,

a *thou-sand feet* || be-*low* the *earth's sur-face* ;

it is in the *mill*, || and in the *work-shops* of the *trades*.

It *rows*, it *pumps*, it ex-*ca-vates*, || it *car-ries*, it *draws*, it *lifts*,

it *ham-mers*, it *spins*, it *weaves*, it *prints*.

It seems to *say* to *men*,

at *least* || to the *class* of *ar-ti-sans*,

"*Leave off* || your *man-u-al la-bor*,

*give O-ver* || your *bod-i-ly toil* ;

be-*stow* but your *skill* and *rea-son*

to the di-*rect-ing* of my *pow-er*,

and *I* || will bear the *toil*,—

with *no mus-cle* || to grow *wea-ry*,

*no nerve* || to re-*lax*,

*no breast* || to feel *faint-ness*."

Before leaving the subject of rhythm, we ought to caution against supposing that we think prose compositions of the high-

est beauty of style must necessarily possess rhythms similar to those of the extract which we have furnished. So difficult is it to illustrate this subject by description merely, or even by vocal exemplifications unaccompanied with a minute and tedious commentary, that we have designedly chosen passages in which the rhythms are of the kind most readily appreciated by those who have devoted little or no attention to the beauties of style. The rhythms of some of our finest writers—Southey, Coleridge and Paley, for instance—exhibit less approximation to meter; and while for this reason they make less impression on an uncultivated ear, they are yet pronounced by the best critics to be on this very account superior in agreeable effect. We believe the best judges consider the most difficult attainment in the management of prose style, to be the exhibition of harmony, i. e. rhythm, without at the same time repeating any one tune so often, that the ear gets accustomed to and anticipates it.

It will be noticed that we place rhythm among the General Habits of Delivery. As the subject is so difficult of explanation, and understood and appreciated by so small a proportion of teachers and students of elocution, this location may excite surprise. It may seem like expecting too much from the younger students, that they shall acquire habits of varied and agreeable rhythm during the introductory and elementary part of the study of practical speaking.

Our readers may smile when they find us again insisting upon practice in very large rooms, and in the open air. Yet for the acquisition of rhythmical habits, as of so many other requisites of an agreeable delivery, practice in such situations is indispensable. When external circumstances interpose no check to the flow of free and hearty efforts, rhythm is as certain to be developed, as prolongation of quantity or a full and melodious voice. It becomes an unfailing accompaniment of natural enthusiasm, and of that glow of onward progress in the succession of ideas, which was called by the ancients the “torrent”

of delivery. Let a speaker *abandon* himself unreservedly to all the influences that produce eloquence, and he will exhibit a striking rhythm, as certainly as he will display a free and captivating series of attitudes and gestures.

#### CADENCE.

This word, (derived from *cado*, to fall,) means the descent of the voice which marks the close of a period or paragraph. It is strictly appropriate only when the close is made by an actual fall of the voice in *pitch*. Yet many sentences and many long periods and paragraphs do not in fact, end on a lower pitch. It may happen that sentences expressing questions and emotions of admiration, as well as various forms of enthusiasm, will terminate most naturally on a high key. In such cases however, the voice is generally *softened in loudness* during its rise in pitch; and there thus occurs a falling off in force, which still renders the word cadence not inappropriate.

The word cadence is very often used also in another sense, by writers on criticism, who apply the term to the sort of tune which is produced either in prose or poetry, by the rhythm of balanced phrases. This subject we have just considered under the head of Rhythm of Phrases.

Cadences are among the most striking portions of the *tune* of a reader's or a speaker's voice. According as they are harmonious or otherwise, will the delivery produce in the minds of the hearers, that impression of repose and satisfaction, which is so essential to agreeable effect.

The elocution of uncultivated speakers, whose voices are inflexible and whose minds proceed mechanically in delivery, is often strikingly faulty in their cadences. Not only do their periods and paragraphs fail of exhibiting the great variety at the end of each, which is required by the grammatical and rhetorical structure, but even the simplest and most common forms of ca-

dence—such as all use in ordinary conversation—are not always given in a natural manner. Sometimes the voice proceeds to the very last syllable in an unvarying monotony. In other cases it leaves off, at the close of a sentence, with what is called a *tone*. Others again, conclude with an awkward fall in pitch, which produces the effect of a false note in music.

Short and simple sentences, which end with a period and are unconnected with others, form their cadences on no more than one or two of the last syllables. There are several variations however, even in these the simplest forms of cadence; for a description of which, those who are curious in regard to such subjects, may refer to the work of Dr. Rush, or that of Prof. Day. It is inconsistent with the plan of the present treatise, to enter into details so minute. Yet as some directions are required, the following are given as having been found most useful.

In the first place, follow no rule whatever, in regard to ending a short sentence with a cadence. Very frequently, a decided rising inflection is required at a period, and the sentence is to be read as if it were either incomplete, or inseparably connected with what follows.

If rules are constructed for this purpose, (as may readily be done,) they become so intricate and various as to be worse than useless. The natural instincts of the mind and voice will infallibly direct a reader or speaker aright, precisely as in common conversation. All that is required is a flexible voice, and the habit of entering fully into the spirit of a paragraph, so as to exhibit the connexions and relations of thought.

Secondly, when a true and proper cadence is to be made, suffer the voice to follow its own instincts, and do not interrupt the flow of delivery, by an awkward pause, made merely in the way of preparation for a cadence.

This is a very common fault of those who study elocution by themselves. Every time their eye observes a period in punctu-

ation, they are apt to stop and deliberately prepare themselves for a downward drop of the voice. By so doing, instead of securing their object of executing cadences correctly, they merely substitute an artificial and labored awkwardness, for the natural yet less disagreeable infelicity of some kind of tone.

Thirdly, all cadences require some degree at least, of an easy and graceful deliberation.

Let the mind, as it approaches towards the close of a sentence (at least of one of any length) be kept collected and composed. Let the rate of utterance generally become a little slower. Then suffer the voice to proceed steadily, and with the tones suggested by natural instinct.

In speaking, and sometimes in public reading, let the eye look steadily and calmly at the faces of the hearers. Then if the mind is composed and collected, the voice will not fail of being correct.

The question whether gestures are to be made upon cadences, depends on whether they contain strikingly emphatic words. If they do not, it is generally better to let the arm drop, before the close, and in place of a gesture, to substitute a collected look, and a sympathizing inflexion of the body.

The above directions apply to the ordinary cadences, that are of perpetual occurrence, during the progress of continuous discourse. It remains to consider the management of the voice in what is one of the most striking parts of a well constructed composition, viz. the winding up or winding off, of the course of thought which runs through an entire discourse, or an important division. In these places, there are but two general modes in which the voice proceeds.

Most commonly, there should be exhibited at the end of a discourse or of a long paragraph, a gradual descent in pitch, not only during the utterance of several words,



but of several phrases, or even sentences. The ear of the hearer will thus be warned, that the course of thought is coming to a close.

Occasionally however, the enthusiastic feeling prompted by the composition, should cause the voice to rise towards the end. This rising progress of the voice needs no cultivation. It is less common, and less important; while at the same time it is attended with no difficulty in execution. We need not illustrate it even by a single example.

The gradual descent of pitch which marks the winding off of a course of thought, requires for its successful execution, that the voice shall have been previously cultivated. If this has not been done by the habit of actually dealing with audiences, few will be found successful in this part of delivery, unless after careful training. Uncultivated voices fail in strength and steadiness on the lower notes, and when earnestness is to be expressed, generally rise in pitch. The effect is to diminish, or actually destroy, all grace, dignity and repose, in this part of delivery.

In preparing, then, for the close of a strain of thought, care must be taken gradually to lower the voice in pitch, and at the same time *to increase the force and energy of utterance.*

Unless the voice be deliberately strengthened as it descends to its lower notes, the delivery will fail not only of impressiveness, but of grace and composure. The lower notes will be feeble and languid, or even husky and inarticulate.

As we have before remarked, all noisy loudness proceeds from the union of loud force and high pitch of voice. On the lower notes, it is absolutely impossible to make a voice sound disagreeably loud. The same exertion which produces loud tones on high notes, makes the lowest ones simply musical. Some

who have voices of a low key, occasionally shrink from the energy of utterance which we are directing, because it seems to them to make their voices disagreeably harsh. Such are mistaken as to the actual quality of sound that they exhibit. What appears like harshness, is merely the agreeable roughness which strong male voices exhibit on the lower notes of the bass. The quality is the same as that which is so much admired in the brass instrument of music called the trombone.

In respect to that gradual winding off of delivery, which is now under consideration, there are still two other points which require attention.

First, the actual descent of the voice is not from one word or syllable to another, but by successively lower keys of pitch at the beginning of each phrase.

• The change of key is at the *beginning* of each phrase. As the phrase proceeds, the voice may rise again.

Secondly, if the descent is through several phrases, the downward progress from one to another will not generally be invariable. One or more phrases will begin on a much higher key than that which immediately precedes or follows it.

The final phrase, however, will be lower than any that has preceded.

All this will be made clear by the mode of printing adopted in the following examples, which resembles the concluding salutations and subscriptions of a formal epistle. When the successive phrases begin on a lower key, they are placed farther to the right on the page. When, after a fall of key on one or more preceding phrases, the next begins on a higher key, it will be brought back farther to the left again. If a phrase after beginning on a lower key, rises as it proceeds, the rise will be indicated by placing the words on a higher line.

EXAMPLES FOR PRACTICE.

Sir,

neither the human *heart*,  
 nor the human *understanding*,\  
 will bear a perversion  
 so monstrous,  
 and absurd;  
 so re- volting  
 to the soul,  
 so shocking  
 to reason.

WIRT.

And then,

as now,\  
 may the sun,  
 in his course,  
 visit *no land*,\  
 more *free*,  
 more *happy*,  
 more *lovely*,  
 than *this*,  
 our *own*,\  
 country.

WEBSTER.

And now,

the vortex || roars ; \

and the struggling victim

buffets the fiery wave,

with feebler stroke,

and warning supplication,

until de- spair, \

flashes upon his soul,

and with an outcry || that pierces the heavens,

he ceases

to strive,

and

disappears.

BEECHER.

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## CHAPTER VIII.

### CIRCUMSTANCES.

THE present chapter will be devoted to those general habits, by which a speaker, or a public reader, adapts his delivery to the circumstances of his situation and audience.

It is singular that such subjects should so often have been omitted in treatises on elocution, inasmuch as it is obvious that

a careful study of them must be fundamentally important in reference to public efforts. Would it not have been more useful to devote to such topics, the space which so many have occupied in recommending what audiences consider as disagreeable affectations—such as artificial and awkward positions of the feet—pronouncing the adjective pronoun *my*, like the substantive pronoun *me*—giving the Irish pronunciation of the letter *r*—and other peculiarities which a sensible man would dislike to display in private society?

It has already been incidentally remarked, that a principal reason of the imperfect success which has hitherto attended the efforts of elocutionists to teach a truly useful delivery, is the habit of giving instruction in small rooms. It ought to be still further enjoined, that the careful practice of speaking in a small room, will in the great majority of cases, produce habits absolutely fatal to success in large ones. When a room at least as large as a church capable of seating six or eight hundred people cannot be occupied for this purpose, there is no resource except to resort to the open air. Mere boys may indeed be profitably taught in a room sufficiently large for an ordinary public school; but young men who are preparing to be clergymen, debaters, or lecturers, must be accustomed to speak in rooms certainly as large as those which they will occupy in future life. Omitting for the present all consideration of the necessity of strength of voice, of slowness combined with conversational inflexion, and of the expulsive accent required for large audiences, all elevated delivery, and also all familiar reading or speaking that is addressed to several hundreds—not to speak of thousands—of persons, requires what is called in the language of art, **BREADTH OF STYLE**. Without the more enlarged outlines (so to speak) which give what artists describe by this term in painting and sculpture, delivery before large audiences must necessarily appear petty and meagre, and can have neither dignity nor inter-

est. In vocal music, the same principle is thoroughly understood and exemplified by all great public performers; while it is the want of such knowledge that causes amateur singers generally to fail of success when they appear in public concerts. Perhaps it is the same reason, which has prevented several successful elocutionists from becoming acceptable actors. Without breadth of manner, no performance in any art will be approved of by the great mass of mankind. It seems to be superiority in this respect which causes men destitute of a liberal education, so often to succeed better as speakers, than those who have prepared themselves in the seclusion of a learned retreat. Their broader and heartier manner, more than compensates for their frequently inferior refinement and correctness in regard to minor details. Hitherto indeed, a considerable portion of most treatises on delivery, has been occupied with subjects of no more fundamental importance in reference to making a useful impression on an audience, than in a treatise on politeness, would be the question whether a man should take off his hat, in salutation, with his right or his left hand. In most cases indeed, the right hand will be more convenient, but the essential requisites of a polite salutation depend not at all on which is used.

#### ADAPTATION OF DELIVERY TO SIZE OF AUDIENCE.

It is an obvious dictate of common sense, that speakers should wish their audiences to hear them. They are apt, however, to forget that it is a duty incumbent on themselves, to take pains that *all* may do so. As the countenances of those only who are nearer to them, attract attention and assist by their sympathy, the more distant hearers are often neglected. In the case of very large audiences, a speaker cannot determine by sight, whether those most distant are able easily to follow him. His *ear* however, should be an infallible guide in determining this point, and nature provides him the means for deciding it.

By reflecting a little, we can recall to mind the fact, that when we address a person at a considerable distance, (suppose for instance in asking a question,) we not only speak louder, but raise the pitch of the voice. If the distance is extreme, we use the highest pitch of which the voice is capable. The sound is shrill, and the more shrill it is, the farther is it heard.

Hence the appropriate key for large audiences is governed, in the first place and principally, by the distance of the most remote portion.

But sound travels rather slowly through the air. It requires an appreciable period of time, for a syllable to reach the extremity of the largest audiences. Greater *force* must therefore be given to the impulse, or the sound-waves of the air will die away before reaching the required distance. Now the greater the force, the more fatiguing the exertion, and consequently the slower the repetition of the effort. Hence the more distant the auditor, the *slower* is the utterance.

In hallooing to a person at the distance of a quarter of a mile or more, the utterance becomes a slow and prolonged cry. It may seem surprising that we speak of making ourselves intelligible for more than a quarter of a mile, but the strongest voices may be distinctly understood for more than *half* a mile. Irving, in his Astoria, mentions that this fact has been observed among our western Indians.

In addressing the largest audiences, then, each syllable is prolonged, and their succession is slow.

A speech that requires an hour for delivery in the open air, may be deliberately read aloud to a parlor audience in fifteen minutes. Sermons that require half an hour for delivery from the pulpit, may be read to a family in half that time.

A natural delivery will therefore require, both a higher key and a slower utterance, in proportion to the size of the audience.

An unnaturally low key as the prevailing pitch, may indeed be made audible over a large space, by increased exertion, or by a monotonous drawl, but the effect will be as disagreeable as the effort is strained and unnatural.

There is an apparent exception to this statement, in that delivery which is characterized by great depth of emotion and impressiveness of manner. In such cases, however, it is the great energy and extreme slowness of the utterance, that compensate for the absence of a high pitch; these are never exhibited except when the speaker is deeply interested, and makes a strongly impassioned appeal. If his delivery is simply didactic or familiar, his voice naturally rises.

The question however will occur, how is it that some men speak with great rapidity, and yet succeed in making themselves intelligible to large audiences? This is effected principally by means of that familiar energy which owes its liveliness and spirit to a very strong accent. Accent in such cases, is given by radical stress upon all, and especially upon the principal syllables. This sudden and expulsive effort of the vocal organs gives an impulse to the sound-waves of the air, which makes them move more rapidly, and causes the sounds to reach the required distance in less time. We shall find however, that even such speakers do not utter as many words in the same period of time, when addressing large assemblies, as when speaking to smaller ones. Their delivery, being characterized by more of the tone of conversation, is in fact less rapid than it appears to be.

The rule, then, for adapting the voice to the size of an audience, is to trust confidently to the natural instinct which enables a person to adapt his voice to different distances in conversation.

If an unpractised speaker fails at any time of being heard, let him take more pains in his next effort, and afterwards inquire of a friend how he has succeeded. After one or two



such inquiries, it will need but little experience to enable him to place full confidence in his own judgment.

Attitude and Gesture should also be adapted to the size of the audience. The rules for this are simple. The farther off the more distant part of the hearers, the more erect will be the speaker's natural attitude, in order that the countenance and eye may easily address them. The higher also will the arm be raised, that the palm of the hand may appeal to them in gesture. When the audience is small and very near the speaker, his body, in earnest address, bends forward at the hips, that he may look them full in the face, while for a similar reason, the arm in gesture is somewhat lowered. See p. 41.

#### ADAPTATION TO ECHO OF ROOMS.

It is universally known that some rooms are more favorable than others for both speaker and hearer.

Any room, however, is better than the open air. The walls and ceiling even of the worst, assist the speaker by rendering his voice more musical, and therefore more expressive in its tone. They produce an effect similar to that of the sounding board of a piano, not only in this respect, but also in causing less strength to be required for mere audibility. Even music will sound tame and spiritless in the open air, unless the instruments are of great power and played with energy. This is one of the principal reasons why military bands at the present day make almost exclusive use of brass instruments.

A well constructed room assists the voice by its reverberation, and an *artist* in delivery may be considered as one who makes joint use of two instruments for operating on his audience, viz. his voice and an echoing room. Such a room gives a reverberation strong and distinct, but not so rapid as to make one echo mingle with another, and thus produce a confusion of sounds.

Rooms which are difficult or disagreeable to speak in, are of two kinds.

1st. The reverberation may be too feeble. In this case the voice sounds more or less as in the open air. It seems dead and inexpressive, and the speaker is apt instinctively to exert himself more than is necessary, even when he is only aiming to be distinctly and easily heard. Clergymen for this reason complain of such rooms, that they are hard and fatiguing to speak in, and say they find it difficult to fill them. If the room be small, this complaint proceeds from a mistake made by the speaker's ear—he being accustomed to hear a reverberation, by which he is guided in judging whether his voice is audible. But if large, he is really required to fatigue himself by great exertions, to attain his object.

In such a case, if the speaker wishes his voice to sound *expressive and interesting*, it is absolutely necessary that he use far greater stress of voice and enunciation, than in a room of the same size, which has a stronger reverberation. He must be guided by the actual sound of his voice in the room, and if speaking in one very unfavorable, sometimes needs to make exhausting efforts to produce a satisfactory effect.

On the other hand, the echo in some rooms is rapid and multiplying. Being several times repeated, great confusion of sounds results. Not only are there several reverberations of a single syllable, or of a note in music, but each is so quick, that one does not die away before the next syllable or note succeeds, causing both sounds to be mingled together. Such rooms make a speaker appear to have a very indistinct articulation, and when so situated, he must proceed with a careful slowness, and a studied regularity of rhythm. By adapting his voice accurately in these respects, his articulation will sound distinct and clear, instead of confused and obscure. He must also guard against being too loud. Too great strength of voice will produce a reverberation too powerful.

It is by means of the *echo*, that a practised speaker knows when his voice fills the room. Many persons, who think they have been speaking with great loudness, are surprised when told that they were not readily heard. This mistake proceeds from their attention having been occupied by the physical exertion they were making in the throat, instead of listening to the sound of their voices in the room, and the consequent reverberation. This habit of doing nothing more than watch one's own internal efforts, is fatal to success, and indeed to mere ease of speaking.

In strong delivery there is, likewise, a ringing or crash of the speaker's voice about his own ears, which in fact proceeds from a vibration of the bones in his head, and which is rather disagreeable if he suffers his attention to be occupied with it. This also causes some to mistake as to the degree of loudness which they actually employ. Let the speaker turn his attention wholly away from such bodily sensations, and listen, as it were, to his voice after it has issued from him, observing how it sounds in the distance. By attending to this point, he will soon learn to judge how it actually sounds to others, and especially to those at some distance from him. If he adapts his voice well to a room that is large yet favorable, it is pleasanter for an auditor to be at some distance from him; and the common habit of preferring the nearest seats, is owing to the prevailing carelessness of speakers in regulating their voices.

Young men when practising elocution, often complain of the disagreeable sound of their voices in an empty room. Perhaps some of their companions may be present, and declare their speaking not to be loud enough, while on the other hand, they either assert that their voices sound too loud to themselves, or complain of the echo. The above considerations explain both these mistakes. When the voice is accurately adapted to a room, there will be no confusion of echo, even if the loudness is absurdly great. The presence or absence of an audience,

makes no difference in this respect. The only difference resulting from the presence of numerous auditors, is that the reverberation is less strong, and that generally there is more or less of a rustling noise from an assembly—both which circumstances deaden the sound of the speaker's voice, and make the reverberation less perceptible. The greatest difficulty that speakers have to encounter from an audience, results from the carelessness of those who enter the room with a loud tread.

The strength of even the weakest human voices, is greater than seems to be generally known. It was necessary for a Greek actor to be able to make himself distinctly audible to thirty thousand people, and that too in a theatre without a roof. We have never met with a voice, where there has been no disease of the throat or lungs, which was not capable, after a little cultivation, of filling the largest audience rooms, and that too without a disagreeable effort.

#### ADAPTATION TO RESTLESS AUDIENCES.

The most common difficulty in this respect, proceeds from the entrance of a number of persons after the speaker has commenced his address. The only remedy is to employ such a degree of deliberate force and distinctness, as shall reach to the very extremity of the room, and immediately attract the attention of those who are just entering.

When an audience is noisy from restlessness or inattention, the chief means for stilling it will be, to alternate passages of force, power and energy of delivery, with those of low, distinct and impressive tones. In such a situation, the most important quality for a speaker is steadiness and deliberate self-possession. If he exhibits a sort of nervous excitement, the audience will grow more noisy from sympathy. A marked and pointed style of address, likewise, and especially a striking emphasis, are often necessary. At the same time, a forcible and very distinct articulation should be invariably used in such circumstances.

A speaker ought always to consider his delivery in fault, if his audience are not still and attentive, no matter how uninteresting to them may be his ideas or language.

The nervous systems both of men and brute animals, are constructed with an express adaptation to the influences of the human voice. The striking force and earnestness which we instinctively employ to command animals, children and servants, and which in a less degree we use in conversation, when we are determined to be attended to, are familiar instances. Skillful speakers feel conscious of the same power over audiences, whatever style of address be most appropriate for the subject and occasion.

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## CHAPTER IX.

### SELF MANAGEMENT.

THE subjects to be considered in the present chapter, must be ranked among the General Habits of Delivery, yet cannot conveniently be classed with any of the previous topics. With a partial exception in reference to the Melody of Speech, they depend not so much on natural and uncultivated instincts of utterance, as on that self consciousness and power of intentionally regulating and directing our natural impulses, which is the most distinguishing characteristic of cultivated and disciplined minds. The topics of the chapter are—*self control* and *steadiness* in speaking; *the manner of beginning an address*; *the manner of concluding*; and what is called by Dr. Rush, *the melody of speech*.

### SELF POSSESSION.

Self control in speaking ought not to be considered as exclusively dependent on natural organization and turn of charac-

ter. Those who are constitutionally bold on ordinary occasions, are often most liable to embarrassment and confusion in public speaking; while retiring and diffident, but thoughtful minds, are more frequently prompted to enthusiasm by the presence of an audience. The self possession of a speaker is, in fact, proportioned to the inward activity of his mind. Those who are habitually the sport of external impulses, have nothing to steady them when these are new and embarrassing; but the more reflecting and meditative, become outwardly calm by means of intense mental activity within.

Though practical delivery requires a sympathy with the audience, yet this is but a secondary rather than a primary object of attention. Even merely *ad captandum* speaking is no exception. True enthusiasm either of thought or imagination, is self excited and self encouraged. Without such independence of external impulses, there cannot indeed be any delivery that shall be either worthy of applause, or of sufficient interest even to excite disapprobation. Though actors are supposed (probably falsely) to be more dependent on approbation than speakers, yet even their principal reliance is on genial impulses and inward consciousness of power.

But the very practice of speaking cultivates habits of self possession. Improvement in this requisite, keeps pace uniformly with progress in all the other qualities of a good delivery. Not only the mental but the bodily habits acquired, contribute to this desirable result.

No separate lessons or rules are needed, for attaining self possession, farther than the general direction to practise intense thought, and give free play to the imagination and feelings.

If the constitutionally nervous still wish for further directions, let them, when in danger of becoming confused, always resort to deliberate force and energy.

Though direct acts of self command may not be in their power, yet they will experience no difficulty in making strong and energetic efforts, a short perseverance in which will soon bring their faculties under their own control.

When lawyers are hindered by embarrassing interruptions, they commonly resort to loud tones or strong declamation. From the instinctive effort which they thus make to free themselves from embarrassment, and facilitate their onward progress, we may derive a useful hint for students of elocution.

At the close of the volume, additional suggestions will be offered, under the head of Extemporaneous Speaking.

#### MANNER OF BEGINNING AN ADDRESS.

This part of delivery often occasions needless apprehensions. Practical extemporaneous speakers also, when beginning to speak, sometimes exhibit either an apparently affected slowness and hesitancy, or an obscure mumbling, which seems equally unnecessary. Many of them indulge themselves, when first commencing, in awkward and lounging attitudes, and various little acts which serve the purpose of occupying time until their voices have grown clear and their articulation firm.

There is no actual necessity, however, for exhibiting improprieties of delivery at the beginning, more than during any subsequent part of a discourse. The very first word that is spoken, ought to be accurately adapted to the room, in reference to the necessary degree of audibility, distinct articulation, and an appropriate style of address.

It is a mistake to suppose, that the commencement of an address must in all cases be with a subdued loudness. Though this is generally required, yet if the sentiments and language in the first part of the address be bold and abrupt, the delivery ought to correspond. It is also a very prevalent fault, even

among able speakers, to waste unnecessary time in exordiums, which are made more for their own gratification, than that of the hearers.

As however in most cases the tone with which a good speaker begins, should be different for a short time, some directions may be useful in reference to acquiring suitable habits.

All that is really necessary for this purpose, is to cultivate the habit of withdrawing the mind in some degree from the audience, when beginning to speak, and concentrating it on the *train of thought* that the speaker intends to follow.

This act puts the mind more or less into a musing state—a state which produces a tone of thoughtfulness. The tone thus will be less loud and exciting than that which will soon follow.

As the mind is occupied (at least in part) with the train of thought, rather than merely with the few first words of the address, the voice exhibits a *tone of preparation*, which is in fact the only essential requisite for this part of delivery.

It is not difficult to analyze this preparatory tone, and show what modifications of voice unite to produce it. It will however be more useful for the student, to secure the habit of exhibiting it, by practising the *mental* acts from which it proceeds, than to endeavor to master such subtle distinctions, by efforts that are merely vocal.

Still farther, while actually uttering the first two or three words, the mind of the speaker should be as it were scarcely conscious of them, but on the contrary, should look forward to words of more force and emphasis, which are soon to succeed.



Such more important words may occur very soon, or not till after several phrases or even sentences.

For unpractised speakers, the more abrupt the commencement, and the sooner an emphatic word occurs, the easier, in the first part of a discourse, is the speaking.

Though by following the above directions, the speaker will exhibit an appropriate moderation, thoughtfulness and tone of preparation, yet care must be taken that the voice be not abstract and inexpressive.

The *tone of address* should be decidedly manifest, while the delivery, as just stated, must be accurately adapted to the size of the audience.

At the commencement of an address, it is improper to extend the arm in gesture at the moment of uttering the very first words. Yet if this be done, it is rather a violation of English and American custom, than a fault in natural action. A more appropriate habit, however, for students of elocution, is to substitute graceful inflexions of the body in place of gestures with the hand.

One more caution. Let the student be careful not to begin in a hurried manner. If a bow precedes, let it be, as already directed, deliberate, and not succeeded by the voice until after a slight pause. As extreme nervousness is apt to produce a confused haste, such as are subject to it will do well to endeavor to occupy as much time as possible, while speaking the introductory portion of a discourse.

#### MANNER OF CONCLUDING AN ADDRESS.

This subject has been in part anticipated by our remarks and examples under the head of cadence.

To be able to wind off gradually and with grace or impressiveness, requires that the voice shall have been practised in descending with steady firmness from its middle to its lowest notes,

and that habits of self control and collectedness of mind in speaking, shall have become thoroughly established.

As there is a tone of preparation for subsequent force and power, which characterizes an appropriate mode of beginning, so there is a marked modification of manner which warns the hearers that the speaker is drawing to a close.

The mental act from which it results, is that of looking forwards, and accurately calculating one's approximation to the actual close, while at the same time there is a sense of the propriety of giving a corresponding warning to the hearers.

It is not advisable to enter into a complete and scientific analysis of all the modifications of the voice which result. The most important to be known are the following.

The rate of utterance is more slow. The syllables are more prolonged. The voice descends by successive stages from phrase to phrase. The phrases also become shorter, and are separated by longer pauses.

Though just before the end, there generally occurs a phrase on which the voice must suddenly rise again, yet the rise will not be so high as it would be if a new paragraph were to be introduced. After such a rise, the final sentence or phrase is very low—lower than that which immediately preceded the higher phrase.

The delivery is generally less pointed and explanatory, and inclines more to the *meditative mood*. As the voice descends lower and lower in pitch, its tone must be made firm and strong, or the delivery will become faint and inefficient.

The worst fault that can be exhibited in concluding an address, is that of suffering the voice, after the tone of winding

off has been entered upon, to rise too high in pitch, and at the same time proceed in that more lively and familiar manner, which causes the hearers to suppose that the speaker is not in fact near the close, but is proceeding to add still further remarks. This disappointment is extremely disagreeable, and if, as is sometimes done, the fault is repeated two or three times, the hearers may lose patience, and cease to give further attention. In very many instances, when a discourse is complained of for being too long, the complaint originates, not in the actual length, but in this repeated expectation of a close, and subsequent disappointment.

#### THE DIATONIC MELODY OF SPEECH.

This was first described by Dr. Rush, to whose work, or to the briefer treatise of Prof. Day, we must refer for a full and scientific account of it. With respect however, to the examples given in the latter work, in illustration of different varieties of melody, those who consult it must bear in mind, that its author has intentionally avoided deciding positively, as to the strict appropriateness of one melody rather than another, for various passages in respect to which there may exist differences of taste.

A general description of the diatonic melody may be given as follows. Take any one phrase, clause or sentence, in which there occurs no sudden change of the course of thought or expression, and the voice either continues on the same line of pitch, or rises and falls gradually and by very small distances between successive syllables.

A sudden and wide transition of pitch is made only when it is necessary to give a *marked and distinctive emphasis*, or a sudden change of expression.

If a course of thought flows evenly along, with fullness of language, and in a style destitute of striking and pointedly emphatic words, an agreeable delivery will run in the diatonic melody. In such a case, to make wide changes of pitch on words which require no emphatic inflexion, will have the effect of introducing an emphasis or a change of expression where none is wanted.

Hence no direction is required for enabling a reader or speaker to exhibit this natural quality of speech, farther than never to make a sudden change of pitch on a word, unless for some definite reason in reference to emphasis or expression on that particular word. As this melody is one of the natural habits of the voice, it ought to be exhibited independently of study and practice particularly directed to its acquisition.

Yet its description has justly been considered one of the most valuable of the contributions made by Dr. Rush to elocution. Before the publication of his work, it was very common to observe that those who took especial pains to read with an agreeable animation, were in the habit of arbitrarily skipping up and down in pitch, without reference to appropriate emphasis, and thus not only injuring materially the grace and dignity of their reading, but obscuring the sense and natural expression of the language.

Some writers seem to suppose that this plain melody is not heard in lively and familiar conversation. We think their opinion unfounded. The error results from not distinguishing the unemphatic from the emphatic portions of sentences uttered in such conversation. The more frequent and striking the emphatic changes of pitch, the more indeed is the plain diatonic melody broken in upon, yet still all but a few of the syllables proceed as above described. There is indeed, a certain vulgar liveliness of manner sometimes heard in conversation, which constitutes a true exception to the general fact which we assert. This is not however exhibited by those who converse in an agreeable style.

An instance occasionally, though rarely occurs, in which it is the natural tendency of a person's voice to proceed in a melody of wider intervals, and thus have a tone of banter or mockery, even on the most serious occasions. A speaker who is so unfortunate as to have a voice of this sort, is liable to appear strangely undignified and incapable of serious earnestness. The tone of the Irish peasantry, which seems to us in this country so unnatural, and to have an expression of so much confusedness of feeling, is owing to the fact that it runs in a melody of thirds instead of seconds, and exhibits the vanishing instead of the radical stress. We have no provincial tones in the United States as strongly marked as those of Great Britain and Ireland, in which countries they are often characterized by oddity of melody.

Those who wish to study the voice in a strictly scientific manner, must acquire a knowledge of music sufficient to enable them to investigate the diatonic melody in its theory and accurate analysis. For the purposes of the present treatise, it will be most useful, simply to mention that a liability to violate its principles in practical reading and speaking, will certainly be prevented by the course of lessons which we have prescribed.

When the speaker has been sufficiently accustomed to hearty and sincere efforts in the open air, and in large rooms, his voice habitually proceeds in this melody, in precisely the same degree as it becomes capable of expulsive energy, slowness, prolongation, a grave, full tone, and a bold and commanding emphasis and expression.

By the same practice also, the odd voices which we have just described, lose their unfortunate peculiarity, and become dignified and graceful.

Before dismissing this subject, it should be stated that there are two important exceptions to the universality of the diatonic melody in natural speech. First, interrogative and conditional

sentences, as will be explained in part second of this treatise, run in a melody of thirds or fifths. Secondly, the tones of irony, sarcasm, sneering, mockery, and other such expressions, are always in a melody strongly marked by wide intervals. In this we see the explanation of the peculiar impression made by the above mentioned odd voices. Let the student try the uttering of sentences with either of these expressions, and he will be able to distinguish that his voice skips by wide intervals up and down in pitch, and proceeds, as it were in waving, curling and twisting tones. The general run indeed, (to use technical language,) is in waves of thirds and fifths.

## PART II.

## EXPOSITION OF THOUGHT.

**GREAT** injustice would be done to elocution, if its principles should not be more fully explained than has been done in the preceding part of this treatise. All may indeed become practical speakers, by means of the explanation there given of the general facts in regard to the natural action of the mind and body in public delivery, but cultivated minds can never rest satisfied, without a knowledge of a set of principles founded more on laws of thought and language.

We must endeavor to furnish at least an outline of the physiology of speech, in reference to the *principles* by which words are united into groups and phrases, and receive different inflexions and varying degrees of force, for the purpose of exhibiting the exact meaning of sentences.

It is obvious that Articulation and Pronunciation, ought not to be classed with these topics. They concern words taken singly, and are not affected by the various relations of sentences, or parts of sentences, to each other.

The Grouping of Words, we have indeed partially described, as a physiological law producing one of the general habits of all utterance, but have reserved its more scientific and accurate description for this part of our volume. There will be no practical inconvenience however, from the slight repetition which thus becomes unavoidable.

Emphasis has been considered merely in reference to the general mental and physical exertion by which it is effected. It remains to point out the principal relations of thought which make it necessary.

Rhythm is one of those general habits of utterance which are entirely independent of the meaning of the language; it has therefore been appropriately placed in the preceding part. Yet as it varies somewhat, according to the peculiar sentiment and expression of what is read or spoken, some further notice will be taken of it in part third.

Cadences, which have been already treated of, have a few variations, which produce a greater or less completeness of separation between the end of one sentence and the beginning of the next, and accordingly will receive some further consideration in respect to this point, under the head of Inflexion.

The topics, then, which properly belong to this part of our treatise, are—

1st. Grouping, which is of two kinds; one, that of single words into Groups of Words; the other, that of Groups of Words into Phrases of Utterance.

2. Inflexions.

3. Emphasis.

4. Transition between paragraphs.

But before proceeding to treat specifically of these subjects, it is necessary to premise some observations on the connexion between elocution, and the established sciences of grammar and rhetoric, as well as the laws of reasoning.

The laws which it is now our province to investigate, are like those in the first part of our treatise, *physiological*; and though they have a general connection with those of grammar, rhetoric and logic, they cannot entirely coincide with them. Unless the reader or speaker is actuated, either consciously or unconsciously, by a part at least of the laws of these three sciences, there can be no delivery that is any thing more than a mere unmeaning articulation of words. Yet though these sciences treat of the relations of language and of thought, neither of them makes any provision for the pauses, and the various modulations of voice, by which the distinctions which they recognize are to be



exhibited to the ear. When we examine a written or printed sentence by the eye, in reference to its grammatical or rhetorical structure, and to the logical relations of its ideas, we mentally place words in juxtaposition, which are separated from each other by intervening ones. In doing this, we are guided by principles of language and reasoning, and are assisted also by marks of punctuation. So likewise, if we listen to the same composition, delivered with an unvarying drawl, like that of a street crier, we are not able to understand its meaning, except by the same process carried on in our minds as we listen. But if the tones of the delivery are those of free and animated conversation, nature has provided modifications of the voice, which explain to the listener, with infallible certainty, all the grammatical, rhetorical and logical distinctions which he must himself make, when he endeavors to understand the meaning of sentences, either in silent reading, or while listening to a senseless style of utterance. The description of these provisions of nature, is the province of elocution.

Every scientific explanatory distinction, is not however necessary for intelligibility in ordinary circumstances; and though we believe it will be found, on thorough investigation, that they are all provided for in the laws of utterance, yet the mind relieves both itself and the body of unnecessary labor, by employing no more resources of the voice than are necessary and convenient in particular circumstances. The same abridgment and carelessness are tolerated in regard to language. No good style employs every word that is grammatically and logically admissible in reference to the ideas and feelings which the writer intends to convey.

Accordingly it is not our plan to exhaust the subject of the variations of the voice by enumerating and describing them all. On the contrary, we shall endeavor to confine ourselves within the limits of practical utility. At the same time, while we shall aim to consider elocution in its natural connection with establish-

ed sciences, especially that of grammar, let not the student apprehend that it will thus be rendered more abstruse and difficult. Instead of becoming more difficult, it will be rendered easier.

The grammatical principles which habitually guide our minds in correct reading or speaking, are likewise our instinctive guides in conversation. They are natural laws of mental action, which prompt the utterance of the child and the man, the educated and the illiterate. So far as the mind is concerned, the very act of reading or speaking consists, as has been mentioned in the preface, in transferring to itself written or printed words, or those which have been laboriously selected for extemporaneous delivery, in the condition of ideas not completely clothed in language, so that their utterance shall spring from those natural impulses by which we express ideas in articulate words and inseparably associated tones. In fewer words, the mind is to be brought into the same situation, so far as the relations of thought are concerned, as that of conversation. If, however, the style of a composition is more complicated and intricate than that which the reader or speaker would himself employ, the difficulties of delivery are really those of readily apprehending the grammar, rhetoric and logic, of all but the simplest passages. A teacher of reading in a school, is in fact occupied principally in familiarizing immature and feeble minds, with such uncommon and difficult forms of construction, as are employed by none but men of superior depth and range of mind, and which are never heard in the domestic circle. This is indeed the most important of the benefits which result from this branch of instruction in schools. By means of it, that cultivation of mind is attained, which qualifies for understanding and appreciating the most elevated compositions, and which can otherwise be acquired, only by a laborious study of language, or by a long and varied course of reading.

The writer requests permission to insert an account of the following experiment. Believing that the minds even of young

children, may readily be taught to apprehend the most unaccustomed forms of construction, if familiarized with them through the medium of their appropriate tones of utterance, he took a class of about twelve little boys in a common school, whose average age was not far from ten years, and drilled them for some time, in reading the whole of the epistles to the Ephesians and Philippians; books which are more difficult of comprehension, so far as their style is concerned, than any others of the sacred volume. He then requested a scholar distinguished for the ability with which he had commented on a volume of Greek literature, to hear the boys read. The gentleman was deeply interested, and himself entered upon a similar course of mental discipline. When listening to these children, it was easy to perceive the reasons of the occasional mistakes which they made. Such errors generally resulted from connected ideas being separated by intervening passages of such length, that the mind of the child forgot what at so considerable a distance had preceded, and read ideas as separate, which required to be joined together. Many of the examples which we shall insert in this part of the present volume, are passages written in periods of extreme length, and require some degree of mental cultivation for their successful management in delivery. This cultivation in reference to apprehending the meaning and force of difficult passages, can be infallibly acquired, by no other means than the study of language in some one of the customary modes. Although children must be taught by mere example and through the medium of sympathy with the mind of the teacher, yet a work for academies and colleges ought to proceed on higher grounds. We shall therefore lay down no principle founded on the mere taste and judgment of an elocutionist, but shall state all the laws of reading in coincidence with knowledge derived from established branches of study. This plan will, as we have just said, be found as much more easy and agreeable, as it is more philosophical, and in accordance with regular scholarship.

## CHAPTER I.

## GROUPS AND PHRASES.

IN this chapter we shall present a general account of the principles upon which sentences are divided, in reading, into portions which are separated by pauses. The principles of pauses for the exposition of thought, are evidently the same as those for dividing sentences into groups and phrases. It will be necessary likewise, to make some remarks upon punctuation.

The common directions in books of elocution, for subdividing sentences by pauses, are so loose, and yet so difficult of ready application, that teachers, we believe, generally recommend their pupils to guide themselves solely by the instincts of the ear. Yet as even young children find it natural and easy to read sentences in small portions with appropriate pauses, it would seem that the principles by which their minds are actually guided must necessarily be simple. The real difficulty in the common directions, seems to arise, not from the fact that they are founded on grammar, but from their application requiring that sort of grammatical analysis which is called parsing. It is difficult, and indeed almost impossible, for one to carry on a process of parsing, during the glowing progress of the mind which is necessary for animated delivery. Still, much of the instinctive analysis made by a reader, is in accordance with common grammatical principles. The most necessary of these we shall endeavor to explain. We hope the occasional employment of a few familiar terms of grammar, will not give a repulsive aspect to the following pages, especially as the examples will be intelligible without any description, and their practice will of itself, and without accompanying comment, form the desired habits of mind in delivery. In the present, as in the previous part of the volume, all that is absolutely

necessary in the way of precept, will be printed in a larger type, while such portions will be still fewer than heretofore.

It will be noticed, that although we refer to grammatical principles for the purpose of explaining the formation of groups and phrases, yet we never describe them as *invariably* coinciding with particular grammatical combinations. In fact the connexions and separations which are made among words in natural utterance, need not be wholly of the same kind throughout a sentence, as those which are made by grammar. When we analyze a sentence of any length, on grammatical principles, we are continually obliged to consider the relations and connexions of words that are separated—often to a considerable distance—from each other, by intervening words. But in uttering the sentence, we must take the words in the order in which they occur.

Neither can we be guided exclusively by *marks of punctuation*, however often, or with whatever accuracy, these may be inserted. As we shall immediately proceed to explain, these marks are used according to no fixed and invariable rule. It is impossible that they should be, inasmuch as their use is partly to indicate pauses for the voice, and partly to assist in explaining the grammatical connexion of words, in situations where *no* pauses are made in natural and conversational utterance. Even when inserted with the greatest admissible frequency, they never indicate all the divisions in sentences where pauses are naturally made. The frequency and length of vocal pauses also, can never be reduced to fixed and uniform principles, because they are always influenced in a greater or less degree, by the style of delivery, in respect to calm deliberation or eager excitement in pursuing a course of thought.

Yet as it is a very prevalent mistake in school instruction, to regard the common marks of punctuation as intended solely for marking pauses of the voice, it will be well to devote a few words to a consideration of our modern system of such marks.

The ancients employed no marks corresponding to ours of punctuation, and since their introduction by the moderns, the fashion for inserting them has been constantly fluctuating. Authors generally leave the business to the printers, who exhibit a better tact in using them; yet no two of the latter follow precisely the same rules. A hundred years ago, semicolons, and especially colons, were much oftener employed than at present. The dash is of later adoption than the other marks, and has not yet been introduced to any great extent, in punctuating the sacred Scriptures, or editions of the ancient classics. Some editors and printers, however, make an extremely frequent use of it, as a substitute for all the others. It seems to be the great difference in construction and arrangement between modern and ancient style, that has led to the adoption of the dash in addition to the comma, semicolon, colon and period. These regular marks were first employed for the Latin language, and have never been used for the Greek, for which a different set was invented. They may be inserted on pretty definite and invariable principles in the former tongue, and likewise in compositions in modern languages, when their style is arranged after the classic models.

But whatever plan be adopted for their use, they are less necessary for the assistance of the reader, than is generally imagined. The ancients did without them, and the moderns make but little use of them in manuscript. A letter of friendship, carefully pointed as if for the press, would appear pedantic and in bad taste. It is laid down as an important rule of composition by Blair, never to suffer the construction of a sentence to depend on the absence or insertion of a mark of punctuation. The fashion of the present day, inclines to use as few of them in books as possible, and to insert commas more than formerly, in place of semicolons. The colon, as employed a hundred or a hundred and fifty years ago, is now generally superseded by the period. In short, the whole set of marks is in-

tended to indicate a part only of the grammatical divisions, and in very many cases, commas are inserted in situations where a pause is never made in the utterance of ordinary conversation. As the latter fact is not generally known, it may be useful to insert a single example, although scarcely an extract is introduced into our volume, which does not afford instances. E. g. "The latest foreign news by the steamer is, that war has been declared in England." In this example the comma, by the invariable rule of printing, is placed between the copula *is*, and the conjunction *that*. The rule admits of no exceptions. Yet in conversation, the pause is invariably before *is*, instead of after it. The two words *is* and *that* are unaccented, and are grouped with whatever words immediately follow. If we pause after *is*, the word becomes accented, contrary to the genius of our tongue. In Latin, this would not perhaps be the case. The rhythm of that language, like that of the French, would suffer *est* to receive an accent. In English, the division of the sentence is thus: "The latest foreign news by the steamer is that war has been declared in England." We have mentioned the comma after *is*, as the only one in accordance with common custom. It is a vague rule, however, to insert one after the nominative, (i. e. the subject,) when this is long, though how long it must be, no one attempts to decide. According to this precept, another comma might be introduced in the above sentence, viz. before *is*, as well as after it. By rule, also, there may be still an additional one after news; e. g. "The latest foreign news, by the steamer, is, that war has been declared in England." Conversational utterance, however, will always group *is* with *that*, leaving a pause at the end of the subject; and if the circumstance "by the steamer" is made important, will separate it from the preceding member likewise by a pause: e. g. "The latest foreign news by the steamer is that war has been declared in England."

The mind of a reader, then, may *notice* all the marks of punctuation, and use their assistance in reference to a quick apprehension of the grammatical structure of sentences; or—what is the same thing—may employ them as aids in catching the meaning of a passage, at an instantaneous glance of the eye. No reader must however take them as invariable guides for vocal pausing.

Dismissing therefore all further consideration of the common marks of punctuation, it remains for us to investigate the actual connexions and separations of words that take place in utterance, and the consequent pauses that are needed. This subject will be considered under the heads of Groups of Utterance, and Phrases of Utterance.

The *lengths* of the different pauses that separate groups and phrases, can be reduced to no unvarying principles, except when they are determined by the rhythm. Neither does any difficulty ever occur in reference to this point. Phrases are naturally separated by longer pauses than groups. Groups of more than one accent, or compound groups, as they will be called, are often subdivided for mere convenience of breath. The absolute length of any particular pause, perpetually varies in accordance with the slowness of the delivery, or the demands of the rhythm; and in respect to these, the natural instincts of the ear and voice are infallible guides.

The *significance* of a pause does not often depend on the degree of its length, but is determined by the inflexion and prolongation of tone on the word that immediately precedes it. In speaking, the attitude, look and gesture, likewise, are essential to the significance of a pause.

The management of the breath, though connected with the length of pauses, is not absolutely dependent on them, as has been already mentioned on page 52. Vide also, pp. 99, 101, 105, 107, 108.



## PRINCIPLES OF GROUPING.

Among our practical directions, we enjoin as the most important precept for managing the mind in delivery, "to think intensely while speaking." It will be necessary therefore, to investigate in this place so much of the action of the mind in thinking, as immediately influences the voice in utterance. It belongs to elocution as a branch of physiology, to describe the joint action of the *mental* as well as the vocal impulses, which produce the varying modifications of the voice that occur in the utterance of thought and feeling.

Though the first impulses from which thought and reasoning spring, do not exist in the form of words, yet these immediately follow; and whatever may in some cases be possible, it is unquestionable that we ordinarily think by means of words. Words however, take in the mind the forms, not of written but of spoken language.\* Even in silent thought, the words which we employ are imagined as sounds. More especially in uttered thought, words are sounds expressed by articulation, and have as necessary accompaniments the various modifications of the voice which we are investigating.

From the account given in the second chapter of Genesis, and from the earliest efforts of children in learning to talk, it would seem that the first act of speech is to articulate names of things; that is, to employ nouns as the first elements of language. Some, however, have supposed that verbs must, in the history of language, be of earlier origin than nouns. It will not

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\* When we learn a language, without studying the pronunciation, we still associate some sort of sound with the written characters. If, as in the case of Chinese characters or Egyptian hieroglyphics, we know nothing about their sound, we still associate with them words or phrases which express their meaning in our own tongue. We *pronounce* the written characters by means of our own language.

be necessary for our purpose to adopt either opinion to the exclusion of the other. It is certainly the earliest effort in all speech, to make use of words, which by themselves convey ideas. These words are nouns (including adjectives) and verbs.

If a noun or verb consists of several syllables, the unity with which the mind regards them collectively, is vocally expressed by means of a strong accent on one of the syllables, as described in the first part of this treatise. This strong effort on one syllable, causes the others, by the laws of muscular action, to have a weaker utterance.

The mind being more strongly interested in these words of primary importance, they are uttered with more force than those which convey no ideas by themselves, but which are merely subservient to the others. On account of this subserviency, secondary words of speech are united, in the view which the mind takes of them, to the primary ones. This union is represented by the voice, through the medium of such a close junction as admits of no pause between them. The actual *words of utterance* are what we have called groups, and are often compounded of a primary word, and one or more of these secondary ones which have no meaning except in union with the primary.

The law of repeated muscular action also, being that of an alternation of stronger and weaker efforts, secondary words are uttered in the weaker action. Thus, as they are weaker, and also united to the stronger primary ones, we have a succession of groups, each of which has a single strongly accented syllable, and is separated from those which precede and follow, by some degree of pause, i. e. by a break in the continuity of articulation.

We have thus, by a strictly scientific investigation, demonstrated the doctrine of the *grouping of speech*, which we had before explained and illustrated in a general and popular way.

We formerly mentioned however, that numerous exceptions occur to the law, by which the secondary parts of speech are either

monosyllabic and unaccented words, or, if polysyllabic, are accented with less force, and inseparably connected, by grouping, with nouns or verbs. It is necessary to notice these exceptions more carefully.

Ordinary speech is always in a considerable degree elliptical and abridged. It is often also irregular in respect to the most logical arrangement of its words. But if speech be made perfect, by supplying words for every idea, and relation of thought, the law which we have just described will be invariably observed. The more complete and regular the style of a written composition, the more simple are the laws of its elocution.

In many cases however, this natural grouping is broken in upon, for no other reason than simple physical convenience of utterance. Take for instance such a phrase as, *The wéather—is clóudy*; we have two groups of easy utterance. Lengthen the last group by a monosyllabic adverb, and it still will have but one strong accent, e. g. *The wéather—is quite clóudy*. But if the qualifying adverb is a polysyllabic word, and of considerable length, it will require an accent on one of its syllables to give the word a unity, e. g. *The wéather—is extraórdinarily clóudy*. Now if we utter this last sentence with particular care in reference to making ourselves understood, the accent which we shall give to the syllable *or*, will be less strong than that on the *ou* of *cloudy*; and by taking breath beforehand, the two words will be uttered at one impulse, and be closely connected. They will thus form no exception to the law of grouping. But if the mind is in a more careless state, and we suffer ourselves to be influenced by mere bodily convenience, the accent on the adverb *extraordinarily*, may become equally strong with that on the adjective *cloudy*, and the two words may be dis severed from each other by a pause for convenience of respiration, or for rest on the part of the organs of speech.

So too, the adverb may be emphatic, in which case it will be uttered with peculiar force and energy. In the case however,

of emphatic force on the secondary parts of speech, it is not in fact the ordinary accent of nouns and verbs, by which they are made prominent. Instead of receiving this, they take on that higher energy, which on all words alike, distinguishes accent from emphasis. This will be considered in a subsequent chapter.

It was also mentioned in part first, that these secondary words may be divided from those with which they group, by intervening words. E. g. *The wéather—is extraórdinarily—and disagreeably—cloudy.* Or, *The wéather—is to-dáy—extraórdinarily cloudy.* It will readily however be perceived, that these cases form no true exceptions to the doctrines just stated, respecting the different strength of the two classes of accent.

These last examples are likewise very instructive, in reference to the way in which words are united into groups. In the latter, *to-day* interrupts the connexion between *is* and the subsequent words. This interruption causes *is* to be united with it, so that *is to-dáy* becomes in utterance, a polysyllabic word. The principle by which this takes place, is simply one of convenience of enunciative effort, and has little reference to the meaning. Being unaccented, a pause cannot be made after it without causing it to receive an accent. But in the mean time, as *to-day* is an intervening circumstance, it is separated from the following words by a pause ; and a single pause answers the purpose as fully as if the circumstance were preceded as well as followed by one. So too, in the other example, the two adverbs *extraordinarily* and *disagreeably* are separated by a pause from each other, while the latter is separated from the adjective *cloudy*, by the same means. The result is, that both alike are shown to qualify the adjective, while at the same time one adverb does not qualify the other. Both these objects are effectually accomplished, although for convenience of utterance, *is* is inseparably united to the first adverb, while *and* is in equally close union with the second.

The law of grouping, then, is the following.

Words are of two classes ; nouns and verbs, which are strongly accented ; and other parts of speech, which are weakly accented.

Words with no accent, or with a weak one, are if possible, united to accented words, according to their connexion in meaning.

But if they are separated by intervening words, they are united to the first subsequent word that has an accent.

Articles and adjectives must be united to nouns ; adverbs to verbs ; auxiliary verbs to their principals ; pronouns to verbs, (as nominative or objective cases ; ) a preposition to a word which it connects ; and a conjunction to one of the two words which it connects, or to the first accented word of the phrase to which it belongs.

Adjectives generally receive an accent equally strong with that upon nouns. If but a single adjective qualifies a noun, it cannot (unless for emphasis) be separated from it by a pause. When an adjective intervenes between an unaccented word and the noun to which it belongs, the unaccented word groups with the adjective.

In the latter case, they all form one group, so far as a pause of meaning is concerned. In rhythm, they often form two groups, because they have two strong accents.

In the following examples, the parts of speech in each group are indicated by abbreviations placed over the words.

pr.	aux. v.	v.	ad. pr.	n.	con.	n.	prep.	n.
They have united every rank and description of men,								
prep. art.	n.	prep. adj. pr.	n.					
by the pressure of this subject.								

The next example is the same sentence, with the exception that the last group is divided into three, by the insertion of two adjectives. The separation of the two adjectives from each other, shows that both belong to the same noun.

They have united every rank and description of men,  
   prep. adj. pr. ad.        con.        ad.                          n.  
 by the pressure of this grand and momentous subject.

We will continue the same passage, and divide the words into the smallest allowable groups. For convenience of printing, we shall be compelled to divide the second phrase into three parts, and the last into two. This division, however, will be made by the voice, if the speaking is very slow and strong.

con. pr. v.    pr.

And I tell them,

pr. aux. v. v.

they will see

ad. pr.    ad.    con.        ad.            n.

every honest and independent man

prep.    n.

in Ireland,

v.        prep. pr.        n.

rally round her constitution,

con.    v.        ad. pr.        n.

and merge every consideration,

prep. pr.        n.

in his opposition

prep. ad. pr.        ad.        con.    ad.            n.

to this ungenerous and odious measure.

These examples will be abundantly sufficient for illustrating the grammatical principles of grouping. We have taken pains to select such as admit of short groups, and such as have pauses of meaning between them. In some of the examples for practice which we have already furnished, and in many of those

which we shall hereafter present, much longer groups will be found. Groups of extreme length are indeed always divided, in the slowest and strongest speaking, into such small portions as we have now presented. When we do not so divide them, it is because rapid or very glowing delivery would be injured by thus breaking the close connexion. It must be remembered, however, that when two groups are united, though no absolute pause, or total cessation of sound may perhaps occur, yet the regular *articulating* and *rhythmical* pauses must come in. For the description of these, the student is requested to turn back before leaving this section, to p. 138, in the chapter on rhythm. In this part of our treatise we shall indicate mere articulating and rhythmical pauses, by a hyphen placed in a wider space between the words.

To the statement that nouns and verbs take the strong accent, there are certain exceptions, which need to be noticed. Many monosyllabic verbs of the most common occurrence, in very frequent instances, and especially in familiar and rapid delivery, take the weak accent. The same is also true of a few which have two syllables. These verbs are such as *see, know, come, go, make, bring, put, seem, think, deem, &c.*—also, *become, suppose, appear*, and others. A few nouns likewise are often used in the same way. The principal are *man* and *men*. The first two phrases of our last example afford instances of this principle in reference to the verb *see*, and the noun *man*. We will reprint them with the grouping of rapid delivery.

And I *tell* them

they will see every honest and independent man in *Ireland*,

But when groups are made of such length, the speaker's articulation is apt to be indistinct, unless he has well established habits of accuracy in respect both of articulation and rhythm. If, on the other hand, his habits in these respects are of the

most perfect kind, the whole of this second phrase may be uttered with merely two articulating or rhythmical pauses and at one impulse of the voice. This may even be done without a hurried degree of rapidity. In impassioned argument or sentiment, such fusing of the groups, when executed with perfect distinctness, often produces a glowing and captivating effect.

As we shall explain, in a subsequent section, strong *emphasis* sometimes in glowing or vehement delivery, fuses groups together and makes them very long.

In the following example, the word *defendant* is used like a pronoun, and indeed the pron. *he*, might with propriety be substituted for it. In the same example we have likewise the verbs *forced* and *become*, uttered with a weak accent, on account of the strong emphasis which follows each.

Yes, gentlemen,

the defendant has forced the PRESS,

to become the *disturber* - of domestic QUIET.

Groups that are grammatically subdivided by an articulating pause, we shall call *compound groups*. We shall distinguish them in the mode of printing, by employing a hyphen placed in a somewhat wider space.

#### PHRASES OF UTTERANCE.

We have seen that words are united into groups by two principles. First, they may be so essentially connected in grammar, that without such union each word of the group, except the accented one, would be destitute of meaning. Secondly, when such union is prevented by an intervening word or words, unaccented words are united to the first subsequent one that has an accent—this union being not grammatical, but rhythmical.

It has also been seen that groups may be compounded, so that a considerable number of words are uttered with one im-



pulse of the mind and voice, as if they were one extremely long word; the whole collection having a unity given to it, by the ardor of the mind in setting forth the relations of thought.

On principles precisely similar, the union of groups forms phrases of utterance. The former being so far as utterance is concerned the words of discourse, their union into grammatical clauses forms phrases, which being considered each as a whole, are uttered with one continuous act. The reason for using the term phrase, instead of giving them the same appellation which they receive in grammar, is, that although a clause is always a grammatical whole, yet in delivery it may often be divided into two or more parts, for the sake of dwelling on each with a more earnest enforcement of its importance.

We apply the term phrase, then, to such a portion of a sentence as is delivered with one earnest look, attitude and gesture, and with that tone of continuity in the voice which expresses a short course of thought, and one of such a kind, that the mind prepares for its utterance beforehand, and rests momentarily after it.

If the style of a discourse be faultless, and the delivery not only rapid and familiar, but without force or earnestness, the phrases of utterance will invariably coincide with the grammatical clauses of the periods. No matter how long these may be, each will be uttered with one continued progress of the voice. An instinctive effort will likewise be made to utter each during a single expiration. If breath be taken in the course of one of them, it will be done so quickly, that the reader or speaker will be unconscious of the act.

It is this natural effort to read a clause at a breath, for the sake of exhibiting the meaning, that causes unskillful persons to complain generally of long periods as being fatiguing to read. Coleridge, when ridiculing the fashion prevalent in the latter part of the last century, for writing in very short periods, speaks of such styles of composition as being calculated for short-wit-

ted intellects and asthmatic lungs. Unpractised readers, for the same reason, incline to read long clauses and sentences faster than short ones.

One of the earliest things to be learned in reading or speaking, is to acquire the power of keeping the unity of clauses clearly and steadily present to the mind, while at the same time the physical act of delivery is rendered deliberate and easy, by pauses of such length and frequency, as prevent any degree of hurry or fatigue. It requires, however, considerable mental discipline, and at least some experience in delivery, to manage a composition written in a diffuse style and in periods of great length, in such a way that the sense shall be exhibited with perfect clearness, while at the same time the elocution shall be as deliberately slow and impressive as if the sentences were very short, and each with a full cadence at the end. Yet this skill must be acquired, and its acquisition is not so difficult as would at first be supposed.

It is easy to acquire it, because nothing more is needed, than to practise in reference to written composition, what every one exhibits in conversation; it being as essential to the very nature of language, as is the articulation of single words. The principles which form clauses are few and simple, and are exemplified by children as perfectly as by men of the most comprehensive intellects. Each clause generally begins with some connecting word, which at once indicates the grammatical arrangement that is to follow. The mind of the reader sets out at the beginning of the clause, with a clear apprehension of what will be the subsequent construction; which construction continues till the end of the clause. Independent of punctuation, the end is shown by the very fact, that not until arriving at it, do the words of the clause form a complete construction. The next clause then begins with a similar warning to the mind, and so on throughout the whole course of the period. In this way, there is no real necessity—at least in the case of a well

arranged style—for the moderns, any more than for the ancients, to depend on marks of punctuation. Neither is it necessary, as unpractised readers so often suppose, to read over the sentence beforehand, or to keep the eye several words in advance of those which the voice is actually uttering. The construction of a sentence is always grossly incorrect, when in reading it, the mind is taken by surprise at the end, and finds the mark for a period when it had not anticipated one, or some grammatical arrangement different from what the previous part of the sentence had led the reader to expect.

We have said that the mind is guided in anticipating the construction, by particular words (in most cases those which are called in grammar connectives, such as conjunctions and relatives) at the beginning of each clause. Often, however, it is not so much any particular word, as a very plain and obvious grammatical arrangement, which, even for the feeblest minds, needs no indicating word. This is the case with the great primary division of all sentences into subject and predicate. The nominative independent with a participle, or case absolute, as it is more properly called, is also another instance, of perpetual occurrence.

This general description of the manner in which the mind is infallibly guided in reading at sight, we have in most cases found sufficient for practical purposes, when perpetually illustrated by the voice of the teacher. But in a work like the present, the most common and important, at least, of the grammatical forms of clauses and phrases, ought to be enumerated and illustrated by examples. This we shall proceed to do. We must first, however, consider the question, what constitutes the distinction between a phrase and a group.

Though as already mentioned, it is natural to endeavor to read the whole of any one clause, no matter what may be its length, with a single continuous effort of the mind and voice, yet convenience of utterance often requires them to be divided.

Slowness and earnestness of delivery, likewise, will cause the mind to dwell upon the parts of a subdivided phrase, with a total absorption for the time in the feeling of the importance of each—such an absorption as causes it, momentarily at least, to forget every part of the discourse except the portion that it is uttering. In correspondence with this state of the mind, an entire and complete effort of voice, breath, attitude and gesture, will be expended solely on this shorter portion. A single group may thus become an entire phrase.

We find therefore, that the laws according to which short grammatical collections of words are to be considered phrases rather than groups, are not definite and invariable; depending as they do, on the degree of slowness and earnestness of the whole delivery, which are qualities incapable of being reduced to precise rules. The distinction is a physiological and not a grammatical one.\*

In some of the examples hitherto given, phrases have been subdivided for no other reason than the necessity of accommodating them to the width of a duodecimo page. In the present chapter, whenever a grammatical clause, strictly makes one phrase, yet on account of its length requires to be subdivided, the several phrases will be inclosed by a bracket. As a conclusion, from the above remarks, we may define a phrase of utterance as follows.

A phrase of utterance is an entire grammatical clause of a sentence, or such a portion of a clause as is uttered in a single prolonged act of delivery.

A phrase may consist of a single group of words, or be made up of two or more such groups.

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\* The case is similar in regard to the question, what length is allowable for an entire line or verse in poetry? Even Hermann, after all his immense labor to reduce the laws of meter to a science, has not been able, in answer to this question, to refer to any more exact standard than the natural length of an expiration in breathing.

The pauses and inflexions of the voice at the ends of phrases, separate them distinctly and definitely from each other.

Each phrase has also throughout its whole course, its own appropriate and peculiar style of vocal modulation.

When phrases are made up of distinct groups, the interruptions of vocal continuity which separate the groups from each other, are not as strongly marked as those which occur at the end of phrases.

The actual pauses, or total cessations of sound, which take place between groups, may always in rapid delivery be omitted, or changed into mere articulating and rhythmical pauses.

Subdivided clauses, may in the same way be united into a single phrase, by a change in the style of delivery. But as long as the delivery continues in the same style, phrases must never be united together, though it is allowable to do so in the case of groups.

A correct delivery of phrases depends on care and intentional effort of the mind, at the time of uttering the phrase.

But grouping is a general habit in delivery, which requires no particular care after the habit is formed.

The mind of a reader or speaker, is guided in dividing sentences into phrases, by plain and obvious grammatical constructions, the neglect to observe which, would prevent the sentence from conveying any meaning.

At the beginning of most phrases, a warning is also given by the occurrence of some word, which indicates that a new phrase is coming, and likewise shows what will be its construction. Whenever no such warning

word occurs, the construction is always (if the style be correct) so obvious as to need none.

We now proceed to describe and exemplify the most common and important grammatical constructions which characterize clauses, and which guide readers and speakers, in proceeding by successive steps of phrases of utterance.

The first and most common, is the fundamental one of *subject* and *predicate*.

This has been abundantly exemplified in the first part of the volume, for the purpose of simplifying the general explanation of Emphasis. Instead of furnishing additional examples in this place, it will be better to refer back to pp. 109 to 112, where the divisions are exclusively in accordance with this distinction. In most of those examples, each subject and each predicate forms a phrase by itself. Sometimes however, the subject is merely a pronoun, in which case it is grouped with the first accented word of the predicate, and the whole forms a phrase. On p. 112, are examples of subj. and pred., being equally emphatic, and when each is short, the sentence is printed in one line. Such lines however, are strictly composed of two phrases. Yet if the subject does not form a phrase by itself, it always constitutes a distinct group, unless it is a pronoun, or a repeated noun used as a pronoun. An example of the last case has been lately furnished in the section on grouping, at p. 204.

The question whether the pause between the subject and predicate is sufficient to constitute them distinct phrases, of course depends on either the length or the importance of the one or the other.

If the subject is very long, or is emphatic, it forms a distinct phrase. The same principle applies to the predicate.

The first two lines on p. 110, will make one long phrase, or will be divided into two, according to the degree of deliberate force and earnestness of the delivery. The remainder of the extract furnishes two instances of short predicates, which will in a similar manner be uttered in the same phrase with their subjects, unless the delivery be very slow. In this way, the whole extract may be uttered in six phrases, as there presented, or, more rapidly, in three.

The division between these two essential parts of every sentence may exist under forms of construction different from the common one to which we have just referred, and with various connecting words. Yet these differences are attended with no difficulty in regard to immediate apprehension. We will illustrate the following cases.

It frequently happens that the predicate clause of a sentence has the pronoun *it* for its immediate subject, while the true subject follows in a succeeding clause.

In most such cases the second clause either begins with the conjunction *that*,\* or commences with an infinitive mood. In the following example, the second and third phrases are subjects commencing with *that*.

{ Let it be once understood,  
 { that your government may be one thing,  
 { and their privileges another ;  
 { that these two things may exist - without any mutual rela-  
 [tion.

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\* We call the word *that* a conjunction in this and other such cases, in accordance with ordinary school grammar. So throughout the whole work, we employ none but the most common grammatical terms. Predicate instead of attribute, is now established in schools.

In the following example, the first phrase is a suspending clause; the second is the predicate, and the third and fourth are subject clauses, commencing with the infinitive mood.

{ Had Cromwell's ambition  
 { been of an impure, or selfish kind,  
 { it would have been easy for him,  
 { to plunge his country into continental hostilities, [large scale,  
 { and to dazzle the restless factions - which he ruled, on a  
 { by the splendor - of his victories.

MACAULAY.

{ Does it become the duellist, whose life is measured out [by crimes,  
 { to be extreme to mark, and punctilious to resent,  
 { whatever is amiss in others?

*Suspending clauses* are among the most common forms of phrases. They take two forms; either that of the case absolute with a participle; or that of clauses beginning with suspending conjunctions or adverbs, such as *if, although, when, while, notwithstanding, as long as*, and numerous others.

These clauses often require to be subdivided according to the distinctions of subject and predicate, circumstance, and other principles by which whole sentences are divided. When they are long, their very length often produces a rhetorical effect of giving great animation and force; a striking instance of which may be observed in the extract on p. 46, beginning with "instead of a long and bloody war," &c.



The following example exhibits a clause formed by the case absolute. Each of the phrases contains a subject and predicate of its own.

The campaign    being ended,  
the two - contending - armies    retired - from the field.

The next exhibits a clause introduced by a suspending adverb. It will be observed that the third phrase is the true subject of the second, according to the principle we have last illustrated.

Until public opinion    be propitiated,    or satisfied,  
it is in vain    for power,  
to talk    either of triumphs    or of repose.

WEBSTER.

A very common principle in the formation of separate phrases, is that of *a clause expressing a circumstance*. Such generally begin with a preposition.

The following passage consists of three sentences, each beginning with a circumstance taken out of the predicate and placed first. The next example is of the same construction. The phrases which consist of a circumstance, will be marked by the letter *c*.

- c*. Under what other auspices    than Christianity,  
have the lost - and subverted - liberties - of mankind,  
in former ages,    been reasserted?
- c*. By what zeal,    but the warm zeal - of devoted Christians,  
have English liberties  
been redeemed    and consecrated?



he ordered the sails to be furled,  
 and strict watch to be kept,  
 lest the ship should be driven ashore, in the night.

c. During this interval - of suspense - and expectation,  
 no man shut his eyes;\

all kept upon deck,

c. { gazing intently  
 { towards that quarter where they expected - to discover - [the land,  
 { which had so long - been the object - of their wishes.

c. About two hours - before midnight,  
 Columbus,

c. standing on the forecastle,  
 observed a light, at a distance,  
 and privately pointed it out to two of his people.

DR. ROBERTSON.

NOTE.—In giving the above illustrations of phrases formed by a circumstance, it has been thought inexpedient to carry the analysis farther. Upon strict grammatical principles, every clause of this kind, is a part either of the general subject or predicate. In the last example, two of them belong to the subject, and the remainder to the predicate. If however, we distinguish with still more accuracy, the two which belong to the subject, beginning as they do with a participle, are not circumstances, but are, in fact, qualifying clauses.

Another grammatical principle of phrases, is that of clauses which express *the object of an active verb*.

These mostly take two forms; first, they begin with the conjunction *that*; secondly, they commence with an infinitive mood. The examples will illustrate both kinds.



This reasoning      exposes to scorn,  
every argument      which would confound - indictments - with  
[civil actions.

In the following sentence, there is an inversion of the common order of arrangement; the first compound phrase, beginning with *how*, being the object of the active verbs of the two last phrases.

It will be observed also, that in subdividing the compound phrase, the second line is the object of *vindicate* in the preceding one. The three lines within an inner bracket, are a compound circumstance, having the division of subj. and pred. for the last two lines.

{ How - any man      can rationally - vindicate  
the publication - of such a book - as Paine's Age of Reason,  
{ in a country  
{ where the Christian religion,  
{ is the *very foundation* - of the law of the land,  
{ I am totally - at a loss      to conceive,  
{ and have no wish - to discuss.

ERSKINE.

Another common principle is that of *apposition*. This also will often be indicated by *that* as a conjunction.

In the second phrase of the following example, we have the word *affidavit* as an object of the verb *made*. In apposition with it, we find the third, fourth and fifth compound phrases each beginning with *that*.



{ though divided by distant ages,  
{ and by the clashing opinions distinguishing them - from  
[one another,  
{ yet joining, - as it were, *in one sublime chorus*,  
{ to celebrate - the truths - of Christianity ;\nand laying - upon its holy altars,  
the never fading offerings of their immortal wisdom.

ERSKINE.

A *parallel construction*, which is generally indicated in punctuation by a dash, is occasionally a principle of phrases.

The grammatical arrangement may be that of apposition, either of subject or object ; or it may exhibit an ellipsis. Vide pp. 56, 57.

The following shows an ellipsis in the last two phrases.

**The infidel has no conscience—**

no hope to cheer him—

no punishment to dread.

**The next illustrates apposition.**

Upon this, and this only,

that he believes there is a just and omnipotent God—  
an intelligent supreme Existence.

In this example, the second phrase is in apposition with the first, and the third with the second. Vide pp. 56, 57.

It will be noticed that many of our examples are from Erskine, the most magnificent orator of the English bar. His style is an admirable illustration of the most natural construction of periods, in glowing extemporaneous delivery. It is a total

mistake to imagine that free extemporaneous speaking naturally runs in short periods. We will conclude the chapter with a splendid passage, which consists of a single sentence built up by successive phrases perpetually varying in length, and united by the simplest and most obvious constructions.

- 1 { At a time when the charges - against Mr. Hastings  
were, by the implied consent - of the Commons,  
in every hand, and on every table;—
- 2 { when, by their managers, the lightning - of eloquence  
was incessantly consuming him,  
and flashing - in the eyes - of the public;—
- 3 { when every man was, with perfect impunity,  
saying, and writing, and publishing,  
just what he pleased,  
of the supposed plunderer - and devastator - of nations;—
- 4 { would it have been criminal in Mr. Hastings - himself?
- 5 { to have reminded - the public
- 6 { that he was a native - of this free land,
- 7 { entitled - to the common protection - of her justice,
- 8 { and that he had a defence, in his turn, to offer to them, \
- 9 { the outlines - of which  
he implored them, in the meantime, to receive,



10 { as an antidote to the unlimited and unpunished poison  
in circulation - against him.

ERSKINE.

In the above, the commencement of each of the first three phrases is indicated by the word *when*—at the beginning of the fourth, we instantly notice the discontinuance of the repetition of *when*, and commence the interrogation—the relation of the fifth clause to the fourth is indicated by the infinitive mood—the relation of the sixth is shown by the conj. *that*—the seventh is in a construction of parallelism with the sixth; *entitled* agreeing with *native*—the relation of the eighth is indicated by its two conjunctions—the ninth is connected by a relative—the tenth by a conjunction.

Guided by such connecting words and constructions at the beginning of each clause, the mind of a reader instinctively divides periods of every description into their constituent phrases of utterance.

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## CHAPTER II.

### INFLEXIONS.

IN analyzing the mental acts which take place in utterance, we have found that after conceiving words, and employing them in groups, the next step is to proceed by phrases; each of which forms the whole, or a constituent division of a grammatical clause.

These phrases are the actual weapons, so to speak, by which, in delivery, we operate on the minds of auditors. Each conveys a combination of ideas, or a brief course of thought, which possesses a true unity, and makes but a single impression on the mind.

Grammatically considered, their relations to each other are indicated by connecting words, and by constructions which are essential to the very existence of language. But in addition to these, spoken language has certain modifications of the voice, which still farther explain the mutual relations of thought. Such modifications are called inflexions.

This term has been understood to designate certain upward and downward turns of the voice in pitch. But when first introduced as a technical term, the actual changes of pitch which take place in utterance, had been but imperfectly analyzed; consequently its application has been, even to the present period, so vague and uncertain, that in a scientific analysis, like that of Dr. Rush, it deserves to be wholly rejected. The earlier writers did not know that each syllable of a word has a separate and independent pitch. They supposed that an entire polysyllabic word slides up or down by a continuous progress.

For a detailed refutation of this fundamental error, we must refer to the works of Dr. Rush, or Professor Day. The plan of the present treatise being chiefly to explain *the natural impulses and effects of the mind*, in communicating thought, a complete vocal analysis is unnecessary. In continuing to proceed on this plan, it will be convenient to retain the use of the established term *inflexion*.

Our present subject is very extensive, comprehending no less than all the turns of voice, which may be employed to express the relations between ideas contained in different clauses of the same sentence. The methods by which ideas may, by inflexions, be connected, contrasted and stated in reference to each other, are even more numerous, than the variations in these respects, which may be effected by employing different connecting words and grammatical constructions, great as is the number of these.

In very many cases, it is not by changing its grammatical construction, that the wording of a sentence can be made to

supersede the necessity of inflexions. To accomplish this object, additional and explanatory words must be introduced. If these are carefully selected and are sufficiently numerous, it is indeed possible to supersede all necessity of explanatory inflexions; but the style of composition will by this process, be liable to become too diffuse and full. What the celebrated critic Jeffrey calls a *written* style, is distinguished chiefly by having less necessity for inflexions than the more elliptical and irregular construction of extemporaneous oratory, of conversation, and of the drama.

It is obvious that a discussion which should undertake to exhaust the subject of inflexions, would require an entire volume, rather than a single chapter.

Rules for invariably appropriating particular inflexions to certain grammatical combinations, are worse than useless. Not an example can be found in any of the older books of elocution, which may not with propriety be read in a manner opposite to that which is directed. All that is necessary for so doing, is for the reader to present the idea conveyed by the example, in a different light from that contemplated by the constructor of the rule.

It would seem at first sight, as if rules for inflexions ought no more to be needed in reading or speaking, than in conversation. If we understand passages aright, and make instinctive efforts to convey our apprehension of them to others, our voices (if not fettered by previous bad habits) will as infallibly make use of the required inflexions, as our articulating organs will enunciate the words.

Still farther, it is no more necessary for us to know what precise changes of pitch our voices exhibit in any one inflexion, than in the case of articulation, to watch the minute changes of position made by the lips, teeth and tongue.

But as the same objections are applicable, in a greater or less degree, to giving information in regard to other instinctive acts

which occur in delivery, and as without some analysis of these, there can be no study of elocution, it will be necessary to present a general account of inflexions, upon the plan of treatment pursued throughout the volume. Still we shall avoid laying down precise and invariable rules.

In our examples for practice, we have from the first employed the marks commonly used for indicating inflexions, because some guide is necessary for purposes of practice, and to enable the student to go along readily with the teacher. Many however have been inserted, rather in accordance with the custom of other books of elocution, and to prevent possible mistakes, than because they are strictly necessary. Experience in using the volume may hereafter lead to an omission of a considerable number.

When a mark of inflexion is put over a word, it indicates the general effort of the mind and voice upon the word, or upon the phrase in which it occurs, rather than the exact degree of rise or fall in pitch. The latter cannot be exhibited to the eye, except by a notation, which like that of music, exhibits the pitch of each separate syllable,—while even this will not of itself be sufficient. In music, notes do not often slide up or down, to an extent that is deserving of regard. But in speech, each syllable not only begins with a distinct and independent pitch; but after having thus begun, has always a slide. The slide may be either simply up or down, or may be first in one direction and then in another. Still farther, the distance to which the slide may rise or fall, is of several distinct degrees, each of which conveys a separate meaning or expression.

In short, an inflexion is a change in pitch, in which the voice first skips up or down, and then slides up or down.

The skip may be to several different distances, and so may the subsequent slide.

The slide may likewise be first in one direction, and then in the other ; thus producing what are called waves or circumflexes.

This waving course may even be continued through several repetitions of upward or downward progress.

Thus the actual number of inflexions employed by the voice, is very great. Instead of three, as formerly supposed, there can scarcely be less than three hundred.

It will be easy however, to reduce them for practical purposes, to three classes, and it is to a class, rather than to any one of the variations of pitch, that we apply the term inflexion.

Inflexions, then, are of three kinds: 1. *rising* ; 2. *falling* ; 3. *falling and rising*, or *circumflex*.

This old classification, does in truth correspond to the distinctions which we recognize in our minds, and to the instinctive vocal efforts which we make to set forth the relations of ideas.

The explanation of them will be rendered more readily intelligible, if we begin with the falling inflexions.

#### FALLING INFLEXIONS.

As a principle is often best illustrated by an extreme case, we will commence explaining the general class of falling inflexions, by a description of Cadences.

Every one knows that a cadence at the end of a sentence, indicates a close of the course of thought ; and that after it there is always a pause, and an interruption for the time, of the onward progress of the mind.

This interruption or check, is the true principle of every falling inflexion. For the present, however, we shall speak only of cadences, and of inflexions at the ends of phrases.

In every case of a falling inflexion on a strongly emphatic word, there is at least a mental pause ; and if the delivery is very

slow and forcible, a vocal pause will also become strikingly manifest. If the vocal pause does not come in immediately at the end of the word which receives the inflexion, it will still occur at the end of the group, or at farthest, of the phrase.

When a falling inflexion is used, the mind ceases for the time being to look forward, and to employ ideas solely in reference to subsequent ones.

Either a simple close or termination of a course of thought, and its independence of what is to follow, is indicated; or the truth and importance of an idea, is affirmed and particularly pointed out.

In the latter case, the voice always leaps up to a higher pitch on the accented syllable, so as to make the falling inflexion begin from a higher point.

We have thus, at the ends of phrases, two kinds of falling inflexions; one, moderate and quiet, and which conveys no impression but that of simple termination of thought; the other, striking, and calculated particularly to attract the attention of the listener.

This will be best illustrated by a single example, read or spoken in different styles. Let us take the first sentence in our first extract, (p. 45.)

“I make the assertion deliberately.”\

Here the mark for the falling inflexion, placed *after* the word, indicates a mere cadence, such as any one will naturally make when the full stop occurs in punctuation. If the delivery is impressive or solemn, and the word “deliberately” is uttered with great earnestness, yet without a striking and peculiarly animated tone, it will still keep the same pitch, but will be dwelt upon in such a way as to prolong the syllables and make the articulation particularly distinct. The tone of voice will be strong and heavy. For our immediate purpose, we may indicate this by the following mode of printing:

I make the assertion deliberately. \

But if the same word be uttered with striking animation, and especially if with lively earnestness, the accented syllable will begin on a higher pitch. The falling inflexion *will start from a higher point.* Thus :

I make the assertion de <sup>lib</sup>erately.

This style of utterance may also be united with emphatic force—that is, with a sudden loudness and an expulsive utterance, such as we have already explained in part first, chap. 6. This we may represent by printing the word in italics, but with the same arrangement of its syllables.

I make the assertion de <sup>lib</sup>erately.

This mode represents the course of the voice in *emphatic* falling inflexions. But as it would be inconvenient and unsightly to print whole examples with such a displacement of the syllables, we indicate such forms of emphasis simply as follows :

I make the assertion *deliberately*.

That is, the word is printed in italics, to indicate emphatic force, while the mark for the falling inflexion is placed over the word, and (as nearly as convenient) over its accented syllable.

If capitals are employed instead of italics, they indicate a still higher degree of force, earnestness and slowness.

Some examples however, have the falling inflexion placed over a word which is not in italics or capitals. This indicates, that although the word is not distinguished by any considerable degree of force or loudness, yet it is uttered with a lively, or peculiarly pointed expression, by beginning its accented syllable on a higher pitch, as we have just explained.

So far, then, we have two extremes of the falling inflexion ; one, that of a common cadence—either impressive and earnest,

or quiet and moderate, which we indicate by placing the mark of inflexion *after* the word ; the other, either simply striking, or striking and with emphatic force, which has the mark placed *over the accented syllable*. These are the most common and important uses of the falling inflexion.

There is however, still another modification, which expresses an important distinction, and which is easily represented in printing. It is when a short and yet lively and animated cadence is to be made at the end of a clause, but before the entire sentence is finished. In such situations, a cadence of some sort is demanded, yet if the voice is suffered to descend as low as in a full cadence at the end of a complete period or paragraph, the effect will be to divide the whole into two separate sentences. This error will not indeed affect the meaning, yet it will injure the expression and seriously detract from the correctness of the composition, so far as this is judged by the ear.

The following example consists of two separate sentences, united by the conjunction *and*, and with a semicolon between them.

It is to the genius - of James Watt,  
that all the benefits - of the steam engine  
are mainly owing ;  
and certainly no man  
ever before,  
bestowed such a gift on his kind.\

JEFFREY.

In this example, it is obvious that the cadence at the semicolon, ought not to be as low as that at the full stop. In fact, the word *owing* ought to be a little higher than the preceding word. This cadence on a higher key is indicated by placing the mark of inflexion *over the word*, yet not over its accented syllable.



Thus at the ends of phrases or sentences, the mind expresses the close of a course of thought, and its independence of what follows, by falling inflexions, either high and animated, or low and quiet or impressive.

High and animated cadences are represented by placing the mark for the falling inflexion *over the accented syllable* of the final word or group.

Those that are low, and quiet or impressive, have the mark *after* the last word.

Cadences on a high pitch, and occurring in the middle of a sentence, have the mark over the word, but not over its accented syllable.

This sort of cadence is often required also at the end of a very short sentence, when although pointed with a full stop, it has a close connexion in thought, with the succeeding sentence.

If the word on which the cadence falls is emphatic, the emphasis is indicated by italics or capitals.

But in a large proportion of cases, it happens that a falling inflexion is required on a word that does not stand last in the grammatical clause, or even in the phrase.

In such cases however, the principle is precisely the same. The mind points out the word so particularly to the attention of the hearer, that its onward progress is at least checked, if not altogether interrupted. This is done, although the actual pause may not occur until the end of the group, or perhaps of the phrase.

But *falling inflexions not at the end of a phrase, are never given, except upon emphatic words.* This important fact makes their theory easy of apprehension.

Almost every case of a falling inflexion on an emphatic word may be referred to the principle of *pointed designation*. The

reader or speaker affirms the truth of what is uttered, and *particularly points out the most important word* in the whole series.

Hence, answers to questions are given with falling inflexions. In argument, the same inflexion is given on what is affirmed. So likewise, in narrative, all the most important circumstances are pointed out by the same means.

Emphatic words with the falling inflexion, are naturally accompanied, in gesture, by the downward stroke of the arm. If we reflect a little on that sort of mental pause, and that stopping momentarily, to dwell on the truth and importance of an idea which we enforce with this gesture, such reflection will contribute still farther, to make the true significance and intention of the falling slide of the voice clearly intelligible.

The truth and completeness of the above short theory of the falling inflexion on emphatic words, will be exemplified by the following extracts, especially if they are supposed to be spoken rather than read, and each emphasis to be accompanied by its appropriate gesture.

They tell us, Sir,  
that we are weak,—  
unable to cope with so formidable an enemy.\

I know there is *not a man here*,  
who would not rather see a *general conflagration* sweep over  
or an *earthquake* sink it,\ [the land,\  
than one *jot* - or *tittle*  
of that plighted faith,  
fall to the ground.\

I hear much said of *patriotism*,  
*appeals to patriotism*,  
*transports of patriotism*.

Gentlemen,  
 why *prostitute* this noble word?

There are some cases, however, of falling inflexions, which may seem not so readily explicable by the above simple, yet comprehensive account; such as when they are employed to express command, exhortation, rebuke and contempt. The following are examples.

*Come*; let us *go*.

This fellow had a *Volscian* for his mother;

his *wife* is in *Corioli*;

and this *child*,

like him by *chance*.

SHAKESPEARE.

Astonishment, surprise, wonder and admiration, express themselves also by strong falling inflexions. E. g.

I am *astonished*!

*shocked*,

to hear such principles confessed.

How *wonderful*,  
 that a nation should be thus deluded!

But a little reflection will enable us readily to perceive, that in uttering such emotions, the mind *pauses and stops to contemplate* the ideas which excite them. The expression however, of emotion and passion, is never given by inflexions merely. Additional variations of the voice in stress and quality of tone are required, and these must, in general, be left to the promptings of feeling.

#### RISING INFLEXIONS.

In these the voice slides upwards; and as the direction of their slide is precisely opposite to that of falling inflexions, so their significancy, and the use which the mind makes of them, are of a contrary nature.

As falling inflexions either express the termination of a course of thought, or an interruption of the mental act of looking forward to other ideas, so the rising imply that no complete sense has yet been made, or that the mind does not stop to contemplate an idea independently of some other.

A rising inflexion, then, expresses a continuation of thought, and gives warning that something more is to follow. Or, if given emphatically on a single word in the middle of a phrase, it indicates that the idea is contemplated not by itself, but in reference to something else.

Inflexions of this class are thus of much more frequent occurrence than the others. At the far greater part of the pauses in discourse, the interruption of continuity is principally for mental and physical convenience. As the mind proceeds in building up the structure of a long sentence, it rests after short portions of its work, and when about to pause, leaves off with an upward turn of voice, to indicate that the sense is still suspended, and that more ideas are to follow.

In illustration of this suspensive expression at a pause, take the following two clauses, which are connected into a single sentence by the conjunctions *as* and *so*.

As face answereth to face in water,

so the heart of man to man.\

The moment a reader begins this sentence, the conjunction *as* warns him that the clause which it introduces, will make no complete sense of itself, but will require to be followed by another one beginning with *so*. He will therefore avoid making a cadence at the end, and will leave the sense suspended by a rising inflexion.\*

Since, then, rising inflexions of some sort occur at every pause in which no complete sense is made, and these pauses are by far the most numerous, it is obvious that to mark them all would create unnecessary confusion to the eye. Yet this error is quite prevalent in books for instruction in reading. As already observed, we have probably marked too many in our volume. Yet when not required for expression, most of them have been placed in situations in which unpractised readers might be liable to make mistakes. Sometimes also they have been inserted to show the antithetical balance of one phrase with another, and to assist in apprehending the rhetorical structure of the style.

The directions sometimes given in books for schools, which imply that the common marks of punctuation are guides for inflexion, are extremely injurious. In accordance with habits

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\* We have uniformly avoided laying down any rules of reading, as absolutely invariable. Falling inflexions may in almost every case be substituted for rising ones, when particular styles of expression require it to be done. In the above example, suppose the mind wishes to *point out* in a manner calculated to attract particular attention, the illustration of face answering to face in water, the reading will then be with a falling inflexion on *water*, but with an upward skip on the accented syllable. This upward skip, in such a case, answers the purpose of the upward slide of a rising inflexion, at the same time that the downward slide designates the importance of the word *water*.

thus formed, the reading proceeds with an upward turn of the voice at every comma. Thus most of the sentences, in every variety of style, will be read in violation of their real meaning, and if the listener understands them at all, he does so by a process of correcting the reader's errors and explaining the sense to himself. He either substitutes inflexions different from those which he hears used, or, more commonly, imagines that he *sees* the words before him, and thus gathers the meaning, as it were, by the eye. Though many errors result from making the marks of punctuation exclusive guides for pauses, yet such are few, compared with what proceed from using them as directions, not only for these but for inflexions.

It is obvious that there can be no necessity for entering into a detailed examination of the various forms and degrees of connection which demand rising inflexions. No farther directions are needed for practical purposes, than the following.

In reading let the mind be on the watch for places in which a *falling* inflexion is demanded.

These will be required, first, to direct the attention of the hearer to the completion of a short course of thought ; secondly, to point out particular words, the assertion or inculcation of which is of especial importance.

In all other cases, let rising inflexions occur naturally and unconsciously. Even when a prolonged rising inflexion is demanded on a single emphatic word, it will be natural for the voice to slide upwards rather than downwards, unless care be taken to the contrary.

To use familiar language, rising inflexions will take care of themselves.

The employment of falling ones, results always from intelligence on the part of the reader or speaker, and from an intentional effort to affirm and explain ideas to others.

In the early attempts of children to read, and in their declamation of passages committed to memory, all their inflexions are rising, and it is with extreme slowness that they learn to explain and designate ideas to others by means of affirmative falling slides. In teaching a child to read or speak, exclusive attention should be given to such falling inflexions as designate the meaning.

In some form or other, and at some previous period, a practical skill in reading must have been gained, even by the oldest students of delivery, before attempting to speak what has been committed to memory. If this order of study be not observed, declamation will proceed with an unvarying succession of rising inflexions, which convey no other impression than that of a mere recollection by the declaimer, of the successive words and clauses of his speech.

Yet there is an important class of cases in which, although a period is the appropriate mark of punctuation, a rising inflexion ought to be used at the end of the sentence.

These are when the sentence requires to be uttered *in reference to something else*, either expressed or understood. Let us take for exemplification, the following conversational sentence :

It is not very probable,  
that so fair an offer will be rejected.

If this be uttered as a simple declaration, it will end with a cadence. But if spoken in a lively manner, and with reference to a contrary opinion or idea, viz. that it is supposed that "so fair an offer" *will* be rejected, or if regard be had to rejecting instead of *accepting* so fair an offer, the inflexion at the end will be a rising one.

The reference in cases of this class, is always to something opposite or different, which the mind is looking forward to, or at least thinking of, at the time. Very often it is some contrary opinion which is generally prevalent. At other times, refer-

ence is made to something which either has been said, or which it is intended shall immediately follow. In some instances also, a succession of several very short sentences is rendered more lively and more closely connected in meaning, by ending one or more with a rising inflexion, and thus uniting them as much as possible into one train of thought.

For such reasons common conversation, unless very grave and formal, is remarkably distinguished from reading and speaking, by a less frequent occurrence of cadences. Civility, social sympathy, and a constant reference to the thoughts and feelings of others, lead to the avoidance of positiveness, and of assertions terminated by a cadence. Hesitancy, by preventing the mind from coming to positive conclusions, or by interrupting its progress towards a complete arrangement of thought, exhibits little other peculiarity of utterance than a constant interruption of the continuity of discourse by pauses with a rising inflexion; the same inflexion occurring even at the end, from a continuance of the uncertainty to the last.

The system which we follow in regard to the part of a word over which the mark for a rising inflexion is placed, is this:

When a phrase ends with a slight rising inflexion, to indicate suspension of sense, or a rhetorical contrast with another phrase, the mark is placed over the end of the last word.

When an emphatic final word has a rising inflexion, and the rise of the voice is very striking and expressive, the mark is placed over its accented syllable.

The mark for a rising inflexion placed over an emphatic word in the middle of a phrase, is generally over its accented syllable, or over the vowel, in a word of one syllable.

In many of the last cases, we think that the inflexion actually required in natural utterance, is some variety of the circum-



flex—in most cases, a wave of the second, after an upward skip. Yet it is commonly considered as nothing more than a strongly marked rising slide.

In numerous cases, words which we mark by a rising inflexion placed *over* the word, ought to have it placed under, and passing up beyond it, if such a position could be arranged in printing. The actual slide on the accented syllable, must often begin on a lower key than that of the preceding word or syllable. Beginning thus after a downward skip, the slide extends to a key still higher than that immediately preceding.

CONTRAST OF INFLEXIONS.

One of the most important uses of inflexions, is to express contrasts between ideas. The idea which the mind affirms, not simply, but in reference to another, takes a rising, and that which completes the contrast, has a falling inflexion.

This will be made clear by examples:

1. One of two things may be affirmed, and the other denied. In such a case, what is affirmed, is asserted as true of itself, and its truth or falsehood will hold good, whether the idea which is denied be mentioned or not. The mind may stop and contemplate the truth of the affirmative for any length of time.

E. g.

It will not *snow*.

It will *rain*.

It will make no difference which idea be first mentioned; the inflexions will still remain the same. E. g.

It will *rain*.

It will not *snow*.

Neither, in earnest or lively utterance, will the grammatical construction affect the inflexions. E. g.

It will *rain*; and not *snow*.\*

If both ideas are affirmed in contrast with each other, that which is mentioned *first*, has a rising, and the *last* mentioned, which completes the contrast, has a falling inflexion. E. g.

It will either *snow*

or *rain*.

Or,

It will either *rain*

or *snow*.

#### QUESTIONS.

In general, the contrast between a question and its answer, is expressed, like other contrasts, by the one having a rising, and the other a falling inflexion.

More precisely, however, when a direct question is asked, to which the answer will be *yes* or *no*, the mind of the person who puts the question remains, after asking it, in a state of suspense, and does not rest satisfied till an answer has been returned. The answer is necessary, to complete or terminate the course of thought which the mind has entered upon. Or, the condition of the mind at the close of a question, may be stated as one of the cases before mentioned, in which the course of thought ends with a *reference* to something that is to follow.

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\* This sentence may indeed be read with precisely opposite inflexions, e. g. *it will rain, and not snow*. This, however, as will readily be perceived, does not set off the contrast in so striking a manner. It is in fact a case of that substitution of one inflexion for another, which we shall explain at the end of this chapter.

Direct questions, then, which require *yes* or *no* for an answer, end with a rising inflexion, according to the common rule of school-books.

But there is another class of questions, which begin with an interrogative pronoun or adverb, such as *who*, *which*, *what*; or *when*, *why*, *wherefore*. These in fact take the form of a command, or injunction. For example: *When* do you go? is the same in meaning as, *Tell* me, when are you going?

This class of questions take a *falling* inflexion on their emphatic word. E. g.

*When* do you go? \

or, When do you *go*? \

or, When do *you* go? \

or, When *do* you go? \

Indeed, any question may be put in the form of a command; just as we may say, I *ask* you to tell me, or, I *demand* that you tell me.\* E. g.

*Are* you going? \

or, *Are* you going? \

or, *Are* *you* going? \

or, *Are* you *going*? \

Very often also, when an interrogative sentence is very long, the rising tones of interrogation ought not to be continued to the end, but falling ones should be substituted, and the whole be made to end with a cadence. Yet in punctuation, the mark of interrogation must be deferred to the end of the sentence.

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\* Our word *demand* is the same word as the French *demande*; but in French, *demande* means simply to *ask* or *inquire*.

When likewise two questions are contrasted with each other, the contrast is exhibited by a falling inflexion on the last; as,

Do you *go*, or *stay*?

Is Cæsar *dead*,

or is he *living*?

Other variations from the most common modes of giving inflexions on questions, might be stated; as when the words of a question are repeated, by the person of whom it is asked, in order to be certain that he understands the inquiry. E. g.

When am I *going*? do you *say*?

But it is needless to pursue the subject of questions farther. No practical direction, for interrogative inflexions, is needed, except to avoid following uniformly any of the common rules, and to trust implicitly to natural instinct in reading questions, just as is done in extemporaneous speaking.

What makes the common rules still more injurious, is, that by directing attention exclusively to the inflexion *at the end*, they divert attention from the INTERROGATIVE TONE which characterizes every word of the question.

This interrogative tone running through the whole, is the only essential requisite in uttering a question.

Every question that is not asked in a tone like that of a command or a requisition, is uttered with a peculiar interrogative turn of the voice, on every syllable. This is of course most conspicuous on the accented and emphatic syllables. The interrogative tone consists in the upward slides and skips being carried farther than ordinary. Instead of being simple seconds, they are thirds, fifths, or octaves. This wider reach of the skips and slides, causes the voice to be apparently on a higher key than it really is.

From the very moment, then, of beginning an interrogative clause, a natural tone of asking a question must be made strikingly manifest, and kept up on every word.

CONDITIONAL CLAUSES.

These begin with conditional or hypothetical conjunctions, such as *if, though, although, unless*. They are also introduced by such words as *suppose*.

The peculiarity of tone with which they are uttered, was first discovered by Dr. Rush, who thus made a valuable contribution to elocution.

Conditional clauses have a tone running through them *similar* to that of questions.

Dr. Rush describes it as being precisely the same. To us it seems clearly demonstrable that, while in questions the slides of thirds, fifths or octaves are exhibited upon *every* syllable, conditional clauses exhibit them only on the *accented* syllables.

In teaching, we have had our attention perpetually called to the injurious effect of the common rules in school-books, which direct to depend solely on the inflexion at *the end* of a question, for exhibiting its interrogative turn; such effect being to *prevent* the natural tone of interrogation from being given throughout the whole. Of equal importance has been the very common fault of reading or speaking conditional clauses without their natural and appropriate tone.

The following example contains two conditional clauses, the first beginning with *if*, and the second with *though*. Each of them is inclosed within a bracket.

{	If the driver - of a public carriage
{	maliciously overturn another    upon the road,
{	whilst the proprietor    is asleep - in his bed    at a hundred
	[miles distance,

the proprietor

must unquestionably - pay the damages to a farthing ;

{ but though the malicious servant  
might also be *indicted*,  
and suffer punishment - for a *crime*,

still, his *master*

could not be prosecuted for a crime.

The following example consists of a condition or supposition followed by a question. The question at the end being asked emphatically, the interrogative tone is stronger than the conditional; but if the two be carefully compared, it will be perceived, that they have considerable resemblance to each other.

{ So, if one of two partners - in trade  
commits a fraud, by forgery, or false indorsements,  
so as to subject *himself*  
to death, or other punishment, by indictment,  
could the *other* party  
be indicted - for a crime ?

Common geometrical demonstrations abound in conditional clauses; e. g. If A be to B as C is to D, then, &c. Such are often introduced by the word *let*; e. g. Let A be to B as C to D, then E will be to F, &c.

Further examples of conditional clauses, will be given in the subsequent chapter on Emphasis.

## CIRCUMFLEX INFLEXIONS.

These begin with a falling, and end with a rising inflexion. We indicate them by placing the marks for each close together, and over the accented syllable of an emphatic word.

The falling part has the same significance as if it were used alone. It is this first portion which gives circumflex inflexions their *logical* force and use. By a slight alteration in the construction of the sentence, every circumflex may be superseded by a falling inflexion. In many cases also, it is merely a matter of taste which of these two to employ.

What then is the office of the last or rising slide of the circumflex?

In most cases, this is called for simply by the grammatical construction, which is such as to suspend the sense at the end of the clause.

Sometimes also the rising part is required to exhibit a contrast with another word which has a falling inflexion.

It is a general rule of good taste in reading or speaking, to emphasize by circumflexes as little as possible, and to substitute simple falling inflexions. The incessant employment of the former, produces a disagreeable style of animation in the reading of some, who in other respects possess great merit. It is going to an extreme, however, to endeavor wholly to avoid them.

Circumflexes are as easy of execution as either rising or falling inflexions. Indeed in no sort of delivery do they so much abound, as in conversation. No practical direction is required for their management, further than the following:

In emphasizing with a circumflex, endeavor to express the logical turn of the idea, by means of a falling inflexion: then suffer the voice to end with a suspensive tone, in reference to the connexion with what follows, or for the purpose of expressing a contrast.

When a circumflex occurs on an emphatic word, which consists but of a single syllable, it is always what is called a *wave*. That is, the voice slides first in one direction, and then in another, without any break in the continuity of sound.

A wave may be either downwards and upwards, or upwards and downwards. The first is of most importance, and is that which we take care occasionally to mark. The second may mostly be dispensed with, so far as the sense is concerned, and in place of it the simple downward inflexion employed. It is used to prolong a syllable and give it a more earnest expression. In very powerful delivery, especially of argumentative composition, the increase of power given to falling slides, by sliding instead of skipping up to the point where they commence, is of perpetual occurrence. But as this mode of managing downward inflexions, depends not on the logic and grammar of a passage, but on the degree of earnestness in the reading or speaking, we frequently dispense with marking it.

One of the most common uses of the circumflex, is the following. In statement or argument, a word is emphasized in the way of *pointed designation*. The speaker by his tone and gesture, insists that his hearers shall take especial notice of that particular word. This pointing out is effected by means of a falling slide of the voice. But on the other hand, the word on which this is done is so situated, that it must end with a rising inflexion, on account of a contrast, or of a suspension of the sense. Thus it happens that two different objects are to be accomplished; and it is done by a circumflex.

#### EXTRACT FOR PRACTICE.

In the following glowing extract from Burke, the descending part of every circumflex proceeds from this principle. It keeps up throughout the extract, the tone of *pointedly and strongly inculcating* the leading doctrines. Without the circumflexes which we have marked, the argument will be delivered with di-



minished force and point. Although we have introduced a considerable number of circumflexes, we might have inserted still more. Each reader may increase or diminish the number, to suit his own taste and judgment.

In a few instances, as will be observed, we have marked the upward and downward wave. It will be perceived that by means of it, a speaker will be enabled to set off the contrasts with more force and power.

As this is one of the most magnificent passages of argument ever written, we shall not only mark the emphatic words and inflexions, but the emphatic slowness of rhythm which occasionally occurs, and which is so striking a characteristic of Burke's wonderful mastery of style.

The whole will illustrate the most important uses of all the inflexions.

The clauses included in brackets are conditional, and each must exhibit the conditional tone in a striking and spirited manner.

The clause beginning with "As long as you have the wisdom," &c. is also included in a bracket, although the introductory words, "As long as," do not in strict propriety introduce a condition. The clause ought not therefore, by the laws of language, to be read with the conditional tone. Yet if such a tone be given, it will be an allowable license.

#### BURKE ON CONCILIATING AMERICA.

{ Let the colonies  
always keep this idea of their *civil rights*  
associated - with your government,  
they will *cling* and *grapple* to you;  
and *no force* - *under heaven*,

will be of power to *tear* them - from their *allegiance*.

But let it be *once understood*,

that *your government* may be *one* thing,

and *their privileges* *another* ;

that *these two things* may exist - *without* any mutual re-  
[lation ;

the cement is *gone* ;

the cohesion is *loosened* ;

and every thing hastens - to decay and dissolution.

As long as you have the wisdom

to keep the sovereign authority - of this country,

as the *sanctuary* - of *liberty*,

the *sacred temple* consecrated - to our common *faith*,

*wherever*

the chosen race - and sons - of liberty worship *freedom*,

they will *turn their faces* towards *you*.

The more they *multiply*,

the more *friends* you will have.

The more *ardently* they love *liberty*,

the more *perfect* will be their *obedience*.

*Slavery*,

they can have *any* where.

They may have it from *Spain*,

they may have it - from *Prussia*.

But until *you*

become lost to *all feeling*

of your *true interest*,

and your *national dignity*,

*freedom* they can have

from *none but you*.

*This* is the commodity of price,

of which *you* have the *monopoly*.

*This* is the *true* - act of navigation,

which binds to you the *commerce* - of the *colonies*,

and through *them*,

secures to you the *wealth* of the *world*.

{ *Deny* them this participation - of freedom,

and you break that *sole bond*,

which originally *made*,

and must *still preserve*,

the *unity* - of the *empire*.

*Do* not entertain so *weak* an imagination,

as that your *registers*, and your *bonds*,

your *affidavits*, and your *sufferances*,  
your *cocks* and your *clearances*,  
are what form - the great securities - of your commerce.  
*Do not dream* that your *letters of office*,  
and your *instructions*,  
and your *suspending* clauses,  
are the things that hold together - the great contexture - of  
These things do not make your government,  
dead instruments,  
passive tools as they are;  
it is the spirit - of the English *constitution*,  
that gives all their *life* and *efficacy* - to them.  
It is the spirit of the *English constitution*,  
which infused through the mighty mass,  
*pervades*,  
*feeds*,  
*unites*,  
*invigorates*,  
*vivifies*,  
*every part of the empire*,  
*even down to the minutest member.*

Before dismissing the subject of inflexions, it is important to furnish some further illustration of the modes in which almost every example that can be produced, for illustrating the propriety of a rising or a falling inflexion on any one word, may be read in an opposite manner—the contrary inflexion being substituted for that directed.

Every such change, however, of one inflexion for its opposite, is but an apparent, and not a real exception. By such changes, the idea is presented in a different light, or, to speak more precisely, with a different relation to other ideas.

It readily follows, then, that rules and directions for invariably appropriating one class of inflexions to any particular combination of words, must be erroneous. This having been done in so many of the books on elocution, the error has undoubtedly contributed to the general neglect of such books by accurate scholars, on the one hand, and by those who have a natural turn for delivery, on the other.

It will be well to take some of the examples which we have already used, and explain the circumstances of connexion with other ideas which may require inflexions contrary to those which we have already given them.

Take even such strong cases as those of the emphatic falling inflexion, by which we express positiveness, strong affirmation, or earnest and pointed designation of such ideas as we wish to receive particular attention; even in these, if we employ a different style of expression, or have a different object in view, the downward slide is changed into a rising one. E. g.

“ I make the assertion *deliberately*.”

As much as to say—I *appeal* to you, and *ask* you if I am not *perfectly cool and collected*, in making the assertion.

“ They tell us, Sir, that we are *weak*,

unable to *cope* with so formidable an enemy.”

That is, I *concede*—I *allow*—that the opposers of war measures, consider us weak, &c.

We thus see, that—

Concession, or appeal, or a fair and candid submitting of an opinion or assertion, to the consideration and possible objections of others, will change affirmative falling inflexions to rising slides.

So too, any rising slide may have a downward one substituted for it, whenever we choose to interrupt the grammatical or logical continuity of language or thought, for the sake of stopping and pointing out a particular idea, as we pass along.

In most cases however, if this be done, the upward skip with which the falling inflexion commences, will be high and striking. The upward skip will indeed serve to a considerable extent, the office of an upward slide.

Let us take for an example of this, the first conditional clause of the extract from Burke; its inflexions may even be as follows, provided we state the condition in the utmost extreme of pointedly and even dogmatically *inculcating* a doctrine.

Let the <sup>col</sup>onies  
always keep the i<sup>de</sup>a of their civil rights  
as<sup>so</sup>ciated with your gov<sup>ern</sup>ment.

Some notice ought also to be taken of the change which often takes place at the close of a series of several falling inflexions. At the close of our extract from Burke, we have the following series of emphatic particulars:

“which *pervades*, *feeds*, *unites*, *invigorates*, *vivifies*, every part of the empire.”

Here it will be observed, that on the last member but one of the series, the inflexion is changed. The object of doing this, is simply to show that we are within one particular of the end of the enumeration. If the conjunction *and* intervened between the two last members of the series, the change to the rising inflexion would be on the last particular, instead of on the last but one.

There are several ways of varying the inflexions, for the purpose of showing that we are near the end of the series. The last may be varied, or the last but one ; or the two or three last. No more precise rule is necessary, than the following :

At or near the end of a series of particulars, we should generally vary the inflexion, to show that the series is nearly or quite ended.

The *gestures* that naturally accompany inflexions, curiously correspond with them in regard to upward or downward direction. We have before mentioned, that emphatic falling inflexions are accompanied with the downward stroke of gesture. Rising inflexions, if of moderate extent, are accompanied, simply with a suspension of the hand in the air. The arm does not naturally incline to descend or fall, until the sense is completed, and the voice employs an emphatic downward slide, or a cadence. Emphatic rising inflexions, incline to carry the hand in an oblique direction, upwards and outwards. But in the most flexible, graceful and significant styles of natural gesture, the motions made more or less in an upward direction, are executed rather at the wrist than from the shoulder. Circumflexes especially, tend to make the gesticulations of the hand and forefinger extremely significant. A waving course through the air is made by the hand, similar to the downward and upward progress of the voice.

## CHAPTER III.

## EMPHASIS.

THIS important subject will be considered in the same physiological light, as those of pause and inflexion. But before proceeding to treat of it in detail, it is essential that we make a few remarks, in order to explain more definitely than any one has hitherto done, what is the peculiar province of one who acts as a teacher, not of oratory, but of elocution.

Delivery, as a subject of study on the part of a reader or speaker, or of criticism on that of an auditor, must be regarded under one of two aspects. Viewed in one light, it is a natural and instinctive act, by which we give an adequate expression of the thoughts and feelings suggested by our subject, and by the time, place and occasion. This is the light in which it is regarded throughout the whole of this treatise. Elocution thus limited, becomes a branch of physiology.

In the other aspect, reading or speaking is viewed as an *art*, and therefore as dependent solely on judgment and taste. The *art* of delivery is a part of the art of oratory. Acting, which makes a distinct branch, is also in the legitimate sense of the word an art; as much so as poetry or painting. It is an art of a high order.

Delivery thus exercised, makes use of the physiological laws of utterance, as instruments. A speaker who deserves to be called an orator, does much more than merely give an adequate expression of his impulses and feelings. His reason, or as we more commonly say, his taste and judgment, are all the while superior to these, and, as it were, look down upon them from a higher position; determining which he shall encourage and which he shall check. In doing this, however, he must never violate any law of nature. His pauses and inflexions, for in-



stance, are all determined by laws of reason and grammar. In short, all the principles which we have as yet investigated, are fixed and definite. They are capable of being reduced to scientific laws.

If we apply these considerations to our present subject, the distinction between the natural laws of utterance in regard to emphasis, and the artistical taste and judgment of the orator, is as follows.

Nature has provided certain modes of rendering words emphatic. We are so constituted, that in the language of our definition, (p. 103,) "Emphatic force is given to those parts of discourse which excite the mind of a speaker to peculiar earnestness, and cause him to make a special effort to awaken the same feelings in those whom he addresses." In a merely instinctive delivery, every word that peculiarly excites the speaker, must be uttered in precise correspondence with the impulse. But in so doing, he is liable to misjudge. He feels, for instance, impulses leading him to enforce with great vehemence, all the explanatory inflexions on the principal words of his course of reasoning. His audience, however, may be so familiar with the subject, or so quick of apprehension, that they do not need this assistance, and feel it to be disagreeable. So too, of appeals to the imagination and emotions: the speaker may perpetually misjudge. In all such cases, a knowledge of elocution, considered as a mere account of the natural laws of utterance, can render him no assistance, and he must be guided by principles belonging to the art of oratory. Such principles, like those of poetry, painting and sculpture, are not properly of a scientific nature. There may be a science of elocution, as there is of natural history. No one however, speaks of a science of poetry or oratory. Science does not, like the arts, appeal to taste and the decisions of the imagination and feelings.

As a clear apprehension of these distinctions is essential in reference to practical speaking, as well as to an artistical man-

agement of elocution, it will be useful to dwell upon the distinction between emphasis and inflexion. In speaking of the latter, we have generally been careful to avoid confounding it with the tone that results from its union with the former. An emphatic inflexion is a compound of inflexion with emphatic force.

Emphatic force results from feeling. The inflexions represent acts of the intellect, and are continually employed, with or without that excitement of feeling which produces emphatic force. Let us illustrate this assertion by a familiar example :

I said yes,

and not no.

Here the contrast between what is affirmed and what is denied, is expressed by opposite inflexions. These must be of a marked degree, or there will be no tone of explanation. They must be at least thirds and not seconds; and the extent of the change of pitch, by skip and slide, will represent the degree of explanatory tone. If we employ but a slight degree, the voice will skip and slide a third; if we are more explanatory, these changes will either be through a fifth, or the simple slides will become waves. But suppose the person addressed, is inattentive, or incredulous, and we wish to arouse his mind to perceive the truth or importance of what we say; then it is, and only then, that we employ emphatic force. This may be given in different ways, *but it is always something superadded to the inflexion.*

Emphasis, then, is some kind of *emphatic force*, and may exist with or without inflexion.

It represents the feeling of the importance of an idea; and if accompanying an inflexion, it superadds force and energy to the simply explanatory act of the intellect.

Emphasis or emphatic force, is simply an instrument for awakening attention, and consequent sympathy, in other minds.

A familiar exemplification of its essential nature, is afforded by the sharp, loud, or harsh utterance, which we employ to command brute animals.

There is an apparent exception to the truth of the above proposition, in the fact that we employ emphasis when talking to ourselves. But in all such cases, we are either in imagination addressing others, or we actually address ourselves, in the same way as when one person speaks to another. E. g. "I say to myself." If we may be permitted to use a mode of expression that is now growing familiar to all, we may say that, subjectively, we address ourselves viewed as objective. We, at any rate, make an objective representation of our own discourse.

If then, the various forms of emphasis are nothing more or less than instruments for arousing attention and sympathy in others, when should we employ these instruments?

It is obvious that we may feel the importance of directing the attention of others, to the grammatical construction; to the logical relations of ideas; to particular images before the imagination; or to particular emotions or passions. Accordingly, we have the following classification:

1. Grammatical Emphasis.
2. Logical Emphasis.
3. Emphasis of the Imagination.
4. Emphasis enforcing particular emotions.

The words to be selected for receiving emphatic force, must evidently be the most important ones in reference to each of these heads.

Errors occurring under the first two classes, imply that the reader or speaker misapprehends the meaning of a passage. In respect to these, no license is admissible, except to avoid giving force to more words than will be necessary for intelligibility.

In respect to emphatic enforcement of words that appeal to the imagination, or to the emotions, the principles of grammar and logic are not without influence, yet imagination is also ne-

cessary, and taste and judgment must be exercised. The call for these is similar to that made in writing an essay or oration. The grammatical and logical arrangement of the composition, will indeed, in ordinary cases, be a sufficient direction, but a reader or speaker of skill and cultivated power, will often be much superior to those who depend on these alone. No composition is found less interesting in ordinary delivery, than description or narration; while none is more so, when read or spoken by one who makes use of a poetical imagination.

We thus find that even the selection of words for receiving emphatic force, is liable to depend on taste and judgment; while the degree of the force must be determined solely by the same guides. But as *artistic* principles are never very necessary for enabling one to do justice to his own sentiments; nothing more is necessary for qualifying us to become *practical speakers*, than to acquire the power of giving a free and bold expression to natural impulses.

Let a speaker emphasize such words as most excite his own understanding, imagination and feelings; and let the degree of force be such as to produce on his audience the impression he wishes.

In respect to determining the latter point, considerable assistance may be derived from the section (p. 126) on the Consciousness of being earnest and interesting.

By the very act of endeavoring to speak with earnestness, one's whole mind is aroused to activity; and improvement in respect to propriety of emphasis, keeps pace with that in the more mechanical and physical requisites of delivery. Yet though the mind of the speaker is in fact actuated by principles of thought, he is not often distinctly conscious of them at the time of speaking.

The following general directions, however, seem to us to be such as actually influence the choice of emphatic words, and will undoubtedly be found useful.

In following a train of thought, we find that each successive sentence adds a *new idea* to those which have been given in preceding sentences.

The new idea must always receive an emphasis.

We also meet continually with ideas that have been expressed or implied in previous sentences.

These are to be passed over without emphasis.

Sometimes however an idea is repeated by the writer, for the sake of again inculcating its importance.

In such cases it must be emphasized again, and with still greater force.

The rhetorical principle of *climax*, is also of constant recurrence in animated composition, requiring the most important of two or more ideas to be placed last. Hence, if we meet with a series of emphatic ideas, which all stand in the same or a similar relation, the emphatic force increases as we proceed, and is most striking on the last of the climax. Therefore,

When we meet with a series of ideas requiring emphasis, let the climax of force correspond to that of the thoughts.

Before proceeding to explain and illustrate by examples for practice, the several kinds of emphasis, according to the classification lately given, we will furnish examples in which the above rules will guide every one aright.

But it is first necessary to explain a principle which we have before alluded to, viz. the effect of strong emphatic force in fusing groups together, so as sometimes to make the actual words of utterance extremely long.

#### EMPHATIC GROUPING.

Emphatic force is a still higher degree of accentual force. This higher degree may unite several groups, and even two or

more phrases, into a whole, which is uttered with a single mental and vocal effort. In familiar delivery, such fusing of groups and phrases causes the rate of utterance to be rapid. Experienced speakers, however, learn to exhibit this process of making a single whole out of several parts, without any relaxation of a suitable slowness and deliberation.

They acquire the power of keeping a clear and unwavering conception of the intimate clustering of subordinate ideas around the emphatic one, and of maintaining, at the same time, a perfect command over the voice.

Yet it must be remembered, that in all such cases, the words which cluster to the emphatic one, and make, as it were, one extremely long group, are such as express ideas with which both the speaker and the auditor are so familiar, that there is no necessity for enforcing them. They are words which have either been employed before, or would be readily understood if they should be omitted. It is not even necessary to the mere intelligibility of a discourse, that they be distinctly caught by the ear. In addresses to very large assemblies, it often happens that they are not distinctly heard by a considerable proportion of the auditors. Except in very deliberate and distinct speaking, their natural utterance is in a sort of under tone, and with an obscure sound of the voice, like that of words spoken aside in a dialogue. They likewise run on a monotone, and in a key at least as low, or as high, as that of the termination of the slide or skip of the emphatic word. When on a low key, as is always the case after an emphatic falling inflexion, it is difficult to determine their exact pitch in so obscure a tone of voice.

Some English writers on elocution, have to some extent, but very imperfectly, apprehended this principle, and distinguished the words which in this manner *follow* an emphatic falling inflexion, by the name of a *slur*, or a *slurred passage*.

We will first quote in exemplification, a sentence which we have already employed to illustrate the lowest degree of the

principle; one in which a noun which has been before employed, is repeated again, without its natural strong accent, and in short, is uttered precisely like a pronoun. Vide p. 204.

Yes! Gentlemen,

the defendant has forced the *press*.

In vehement argumentation, such a phrase is uttered like one long word which has two secondary accents preceding the primary one at the end.

In the following example, all the words that follow the vehement emphasis on *competency*, are uttered with accents which, in relation to that on *com*, are but secondary, and, the same being the case with the words before the emphasis, the whole phrase becomes, in utterance, but a single word.

I deny the COMpetency of Parliament, to do this act.

We may even lengthen this example, and if the speaking be sufficiently vehement, the whole will still be fused into a group uttered as a single word.

I give an unqualified denial to the assertion of the COMpetency of Parliament, to abolish the legislature of Ireland.

The following is from Wirt's celebrated report of the speech of Patrick Henry in favor of war measures.

Sir, we have done every thing that COULD be done to avert the storm  
[that is now coming on.

These examples will be abundantly sufficient to illustrate the principle, which is one of very frequent occurrence, and indispensable in practice whenever a glowing animation, and what the ancients called the "torrent" of delivery, is called for. No principle is more perpetually exemplified in conversation, and in fluent extemporaneous speaking. There is no danger that the lawyer will fail of instinctively practising it. Yet those

whose sole vocation, in speaking, is to deliver formal discourses in very large rooms, are apt to acquire habits of monotonous uniformity of force and accent, which entirely prevent this natural subordination of several words to a single one. An exclusive cultivation of articulation, while other parts of delivery are neglected, may produce the same ill effect. It is important to be known, in reference to the mere intelligibility of a discourse, that it is not at all necessary that every syllable, or even every word, be distinctly caught by the auditors. Articulation is of less importance to the *meaning* of the whole of a passage, than natural emphasis, and the due subordination of a part of the words to the rest.

In reference to this principle, the following will suffice for practical directions.

When a phrase has a single strong emphatic word, let this be uttered with such force, that the others shall be kept subordinate to it.

If pauses are made for convenience of respiration, let them be so managed, as not to interfere with the unity of the phrase, and especially with the subordination of all the words to the emphatic one.

It is the better observance of the relative subordination of ideas, which chiefly constitutes the superiority of conversational, or of glowing extemporaneous delivery.

The principle is of equal importance, in reference to clauses and phrases which come in parenthetically, and interrupt the connexion of others. The practical direction, however, for managing these, should not be, to deliver them in an obscure and hurried manner, but as follows :

Exhibit the subordination of phrases which interrupt the connexion between emphatic words, principally by means of striking force on the emphases which precede and follow them.



EXAMPLES FOR PRACTICE.

The following extract illustrates such principles of emphasis as we have hitherto furnished. It likewise abounds in contrasts of opposite emphatic inflexions. The primary principle of the emphasis is very simple; being that of a succession of *new appeals* to the minds of the assembly. These grow stronger also, in the way of climax.

They tell us that we are *weak*,  
 unable - to *cope* - with so formidable an adversary.  
 But when - shall we be *stronger*?  
 Will it be the next *week*,  
 or the next *year*?  
 Will it be - when we are totally *disarmed*,  
 and when a British *GUARD* shall be stationed in every house?  
 Shall we gather strength by *irresolution* - and *inaction*?  
 Shall we acquire the means of effectual resistance,  
 by *lying supinely on our backs*,  
 and *hugging* - the *delusive phantom of HOPE*,  
 until our enemies shall have *bound* us,  
*hand and foot*?  
 Sir, we are *not* weak,  
 if we make a proper use  
 of those means which the God of nature *hath placed in our* <sup>[power.]</sup>

*Three millions* - of people,  
*armed* - in the *holy cause of liberty*,  
 and in such a *COUNTRY* - as that which we possess,  
 are *invincible* by any force  
 which our enemies - can send against us.

PATRICK HENRY.

The following illustrates the same principles, and especially that of repetition for the sake of increased emphasis.

With a step *steady as time*,  
 and an appetite *keen as DEATH*,  
 the defendant - has been seen waging against the plaintiff,  
 a warfare *not - of conquest*,  
 but of EXTERMINATION.

He has been seen - opening on the plaintiff,  
 the batteries of the *press*.

Yes, gentlemen,  
 the defendant - has forced the *PRESS*  
 to become *the disturber - of domestic quiet*,  
*the assassin - of private reputation*.

Our press, gentlemen,  
 was destined - for *other* purposes.

It was destined *not - to violate*,  
 but to *PROTECT* the sanctity of private rights.

It was kindly ordained - by a beneficent Providence,  
to *inform*,

*expand*,

and *DIGNIFY* the public mind.

It is for *THESE* - high purposes our press was ordained;

but the defendant

has rendered it the degraded vehicle - of *foul defamation*.

Of *THIS* I complain,

*not* - merely - as counsel for the *plaintiff*,

but as the humble - advocate of my *country*.

GRIFFIN.

#### GRAMMATICAL EMPHASIS.

This enunciates some words more strikingly than others, to assist in apprehending, or remembering, an extended grammatical construction. It is occasionally needed, when the style is diffuse, and a particular sentence is long.

It often happens that the nominative noun of the subject, has appended to it several words, which make the whole subject very long. This appended portion will separate the nominative from the verb, by a considerable interval. In such a case, it will be uttered with more force; and thus will not only have its importance in the subject indicated, but will be remembered, when the mind, both of the speaker and listener, arrives at the predicate. There will also be a corresponding emphasis, on the verb, adjective, or noun, of the predicate. E. g.

*Every* thing in the city - of our residence - on earth,  
*reminds* us,

that we are *never* - *stationary* - in it, [parture.  
but are *always advancing* towards the period - of our final de-

In this example, the emphatic force on *every thing*, and *reminds*, shows the relation of nominative and verb. The subsequent emphases are not only grammatical, but logical; since they indicate the most important idea in each phrase, as well as the construction of the sentence.

Grammatical emphasis is always needed, when the subject and predicate are separated by intervening clauses. E. g.

The *aggregate of days* that have passed by us,  
the *yearly seasons*,  
the *scenes of life*, and *periods of age*,  
since we came into possession - of our privileges,  
since we first - knew our dwellings,  
walked - our streets,  
and entered - our sanctuaries, and heard the words of God,  
are *so many advances* towards eternity;  
and *tell*,  
as they thicken - on the path - we leave,  
how *soon* we reach the *close* - of our pilgrimage,  
and *enter* - upon *unknown worlds*.

Prof. FITCH.

The emphases in the last two phrases of the above, show the grammatical relation to *tell*, from which they are separated by an intervening clause. These cases, like the last emphases in the preceding example, and numerous others, are instances of the coincidence of grammatical with logical emphasis.

In general, when a composition proceeds in a flowing style, and with long periods, grammatical, in addition to logical emphasis, is needed. Yet to a great extent, the two will coincide.

The following beautiful period from the same sermon which furnished our two preceding examples, will be found, on analysis, an instructive exemplification of the present subject. We mark its emphases as follows. The phrases which are wholly in italics, are the subject phrases of the whole period. The second and fourth from the end, have entire words in italics, to show their common grammatical relation. In the others, the words in corresponding grammatical relations, are indicated by italicising the accented vowel of each. To prevent confusion, we have omitted to mark the emphasis required on the word "first," in the second phrase, which is *purely* an emphasis of thought.

*He has beheld us,*  
in the first stages - of our being - here,  
engaged - in unrighteous rebellion - against his authority,  
and bent - on neglect of his glories;  
*and, moved with pity,*  
sent his *everlasting Son,*  
to atone - for our guilt - and to call us - to repentance,  
and his *Holy Spirit,*  
to indite - his will, and influence us - to obedience.

One of the most common uses of this kind of emphasis, is to connect an antecedent and its relative. If the antecedent be a pronoun, it will thus, though naturally unaccented, receive a strong and emphatic accent. E. g.

Nor could I regard *him*, as a safe counsellor,

in the affairs - of this government,  
 whose *thoughts* should be mainly bent - on considering, &c.

From the above examples, our readers will readily infer, that grammatical emphasis is common and important. Yet it must be remembered, that while, in general, sentences are so constructed, that the most important word in each clause or phrase will require some degree of emphasis in reference to setting forth *thought*, the same emphasis will also assist in displaying the *grammatical relation*.

#### LOGICAL EMPHASIS.

The emphasis of thought, coinciding with that of grammar, will in general cause the most important words in a phrase to be uttered more forcibly than others. There is a great deal of such emphasis, which is too obvious to need rules or description. Upon it, to a great extent, depends the rhythm of discourse, and the balance of phrases in style.

But the most important part of the present subject, and that to which the term logical emphasis is most applicable, is that of *emphatic inflexions*.

These designate various relations between single words, or between whole clauses, sentences, and even paragraphs, and may be arranged under the following heads.

1. Simple pointed Affirmation and Designation.
2. Negation; often used in contrast with affirmation.
3. Condition and Consequence; as contrasted relations.
4. Concession and Denial; also contrasted.
5. Question and Answer; generally contrasted.
6. Contrast; or one thing compared with another.
7. Reference; which is a variety of the preceding.
8. Correspondence; another variety of contrast : e. g.

“I told him to *do* so; he *did* so.”

9. Intensive Emphasis; which may be upon affirmation, negation, or contrast.
10. Emphasis of Remonstrance, which resembles that of Reference.

The inflexions, by which these relations are pointed out, having been sufficiently noticed in the preceding chapter, we shall proceed to furnish a series of extracts for practice, each of which will be characterized by a prevalence of one sort of emphasis. The passages which we extract, will sometimes be found among the most admirable in the language, as regards rhetorical structure.

### 1. POINTED AFFIRMATION.

The following is from a vehement argument against the union of Ireland with England. The latter part illustrates, also, the contrast of affirmation and negation.

“Sir, in the most *express terms*,  
 [legislature of Ireland.  
 I deny - the COMPETENCY - of Parliament - to abolish the le-  
 I warn you,  
 do not DARE  
 to lay your hands on the constitution.  
 I tell you, that if,  
 circumstanced - as you are,  
 you PASS this act,  
 it will be a nullity,  
 and that no man in Ireland  
 will be bound to obey it.

I make the assertion *deliberately* :

I *repeat* it,

and I *call on any man who hears me,*

to *take down my words.*

You have *not* been ELECTED - for this purpose ;

you are appointed to make LAWS,

and not *legislatures* :

you are appointed to *act* UNDER the constitution,

*not* - to *alter* it :

you are appointed - to EXERCISE - the functions of legislators,

and not to *transfer* them :

and if you *do* so,

your act is a *dissolution of the government* :

you resolve society into its *original elements*,

and *no man in the land*,

is *bound* to *obey* you.

PLUNKET.

The following illustrates the emphasis of pointed affirmation and designation, as it is used in *the statement of a case.*

Gentlemen - of the Jury.

My case is as follows :

*William Orr*

was *indicted*,



for having administered the *oath* of a *United Irishman*.  
 After remaining upwards of a *year* in jail,  
 Mr. Orr was brought to his *trial*;  
 was *prosecuted* by the *state*;  
 [Wheatly,  
 was *sworn* against by a *common informer* - by the name of  
 who *himself* had taken the same oath,  
 and was *convicted* under the *insurrection act*,  
 which makes the administering - *such* an oath,  
*felony*, or *death*.

The *Jury*  
*recommended* Mr. Orr to *mercy*.

The *Judge*,  
 with a *humanity* - *becoming* his *character*,  
*transmitted* - the recommendation  
 to the *noble prosecutor* - in this case.

*Three* of the jurors  
 made *solemn affidavit*, in court,  
 that *liquor* had been conveyed into their box;  
 that they were *brutally threatened*,  
 by some of their *fellow* jurors,  
 with *capital prosecution*,

if they did not find their prisoner - *guilty*;  
and that under the impression - of *those threats*,  
and worn down by watching - and intoxication,  
they had given a verdict - of *guilty* - against him,  
though they believed him, in their conscience, *to be innocent*.  
Further inquiries - were made,  
which ended - in a *discovery*,  
of the *infamous* - *life and character*  
of the *informer*.

A *respite* - was therefore sent,  
*once, and twice, and thrice*;  
*to give time*,  
as the Attorney General has already stated,  
for his Excellency - *to consider*,  
whether mercy - *could* be extended to him,  
*or not*;

and with a knowledge - of *all these circumstances*,  
his Excellency - *did finally determine*,  
that mercy should NOT be extended to him!  
He was accordingly - *executed*, - upon that verdict,  
and died  
with a prayer - for the welfare of his country.

It is upon the *Lord Lieutenant of Ireland*, then, gentlemen,  
 that the attack has been made, by the author of this publica-  
 tion ;  
 and against him,  
 the charge is made,  
 as strongly, I suppose, as the writer could find words to  
 [express it,  
 "that the Viceroy of Ireland  
 has cruelly abused  
 the prerogative of royal mercy,  
 in suffering a man,  
 under such circumstances,  
 to perish like a common malefactor."  
 For this,  
 the Attorney General calls upon you,  
 to pronounce the publication,  
 a false - and scandalous libel.

CURRAN.

The following indignant burst in the British parliament, exemplifies the emphasis of pointed affirmation, in a *statement in reply*. It also exhibits contrast and climax.

"They planted - by YOUR care?"

No;

your oppressions - planted them in America.

They *fled* - from your *tyranny*,  
 to a *then* - *uncultivated* - and *inhospitable country*,  
 where they *exposed* themselves,  
 to almost *all* the hardships - to which *human nature is liable*;  
 and among *others*,  
 to the *cruelties* of a *savage foe*,  
 the most *subtle*,  
 and I will take it upon me to say,  
 the most *formidable*,  
 of *any people* - upon the *face of the earth*;  
 and *yet*,  
 actuated - by principles - of *true English liberty*,  
 they met all these hardships with *pleasure*,  
 compared with those - they suffered in their *own country*,  
 from the hands of those - who *should* have been  
 their *friends*.

They *nourished up* - by your *indulgence*?

They grew - by your *neglect* of them.

As soon as you began to *care* about them,

that care was exercised in sending persons to *rule* them,

in one department and another,  
 who were, perhaps, the *deputies* [bers of *this house*;  
 of deputies to some mem-  
 sent - to spy out their liberties,  
 to misrepresent their actions,  
 and to prey upon them;  
 men, - whose behavior, on many occasions,  
 has caused the blood of those sons of liberty,  
 to recoil within them;  
 men - promoted to the highest seats of justice,  
 some of whom,  
 to my knowledge,  
 were glad,  
 by going to a foreign country,  
 to escape being brought to the bar of a court of justice,  
 in their own.

*They* protected - by YOUR ARMS?

They have nobly taken up arms - in your defense;  
 they have exerted their valor,  
 amidst their constant and laborious industry,  
 for the defense of a country,  
 whose frontier was drenched in blood,

while its *interior* parts,  
yielded *all* its little *savings*,  
to your *emoluments*.

And, *believe* me;

remember I *this day* - *told* you so;

that the *same spirit of freedom*,

which actuated that people, at *first*,

will accompany them - *still*.

Col. BARRE.

## 2. NEGATION CONTRASTED WITH AFFIRMATION.

Almost the whole of the following vigorous passage, illustrates this contrast. It concludes with a condition and its consequence.

Parliament is not a congress - of *ambassadors*,  
from *different* - and *hostile* - *interests*,  
which interests *each* must *maintain*,  
as an *agent* - and *advocate*,  
against *other* agents and advocates;  
but Parliament is a deliberative assembly - of *one nation*,  
with *one interest*,  
that of the *whole*;  
where, *not* - *local* purposes,

not - *local* prejudices, ought to guide,  
but the *general good*,  
resulting from the *general reason* - of the *whole*.

You choose a *member*, indeed,  
but when you have chosen him,  
he is not a member of *Bristol*,  
but he is a member of *Parliament*.

If the local constituent  
should have an interest,  
or should form a hasty opinion,  
evidently opposite to the *real good* - of the *rest* of the com-  
[munity,  
the member for *that* place,  
ought to be as far as *any other*,  
from any endeavor - to give it effect.

BURKE.

### 3. CONDITION AND CONSEQUENCE.

The following is a remarkable passage. The first paragraph is made up of a lengthened condition, followed by its consequence. In the second paragraph, both the condition and the consequence, are in the form of questions.

*If it be true*,  
that Mr. Hastings was directed to make the *safety and prosper-*  
[ity of *Bengal*, the first object of his attention,

and that, under his administration, it *has* been safe and prosperous;  
 if it be true that the *security and preservation* - of our possessions and revenues in Asia,  
 were marked out to him as the great leading principles of his government,  
 and that those possessions and revenues,  
 amidst unexampled dangers,  
*have* been secured and preserved;  
 then

a question may be mixed with your consideration,  
 much *beyond the consequence of the present prosecution*,  
 involving, perhaps,  
 the *merit of the impeachment itself*,  
 which gave it birth.

*If England*,  
 from a lust of ambition and dominion,  
 will - insist  
 on maintaining *despotic rule* over distant and hostile nations,  
 beyond all comparison, more numerous and extended than herself,  
 and give commission to her viceroys - to govern them,  
 with no other instructions - than to preserve them,



and to secure permanently their *revenues* ;  
 with what color of consistency or reason,  
 can she place herself - in the *moral* chair,  
 and affect to be *shocked*  
 at the execution - of her *own orders*,  
 adverting to the *exact measure* - [necessary to their execution—  
 of wickedness and injustice -  
 and complaining only of the *excess*, as the immorality—  
 considering *her authority*,  
 as a *dispensation*  
 for *breaking the commands of God*,  
 and the breach of *these*,  
 as *only* punishable  
 when *contrary* to the ordinances - of *man*?  
 . *Such* a proceeding, Gentlemen,  
 begets *serious reflections*.  
 It would be better, perhaps,  
 for the masters and - *the servants*,  
 of *all such governments*,  
 to *join in supplication*,  
 that the *great Author* - of violated humanity,  
 may not *confound them together*,  
 in *one common judgment*.

ERSKINE.

## 4. CONCESSION AND DENIAL.

In the latter part of the following extract, we have marked several of the emphases, with the *wave*, or inverted circumflex. Throughout the whole passage, the contrasts will be obvious. The appropriate inflexions will be successfully given by the speaker, if he enters earnestly into the argument.

It ought to be the *happiness* - and *glory* - of a representative,  
to live - in the *strictest* union,  
the *closest* correspondence,  
and the most *unreserved* communication  
with his *constituents*.

Their *wishes*  
ought to have *great weight* with him ;  
their *opinion*, *high* respect,  
their *business*,  
*unremitted* attention.

It is his duty, to sacrifice *his* repose,  
*his* pleasures,  
*his* satisfactions,  
to theirs ;  
and, above *all*,  
*ever*, and in *all* cases,  
to prefer *their* interests

to his *own*.

*But*, his *unbiassed opinion*,

his *mature judgment*,

his *enlightened conscience*,

he ought *not* - to sacrifice—

to *you*,

to any man, or to any *set of men living*.

These he does not derive

from *your* pleasure—

*no*,

nor from the *law* - and the *constitution*.

They are a *trust from Providence*,

for the *abuse* of which,

he is *deeply answerable*.

Your representative owes *you*,

*not* his *industry* only,

but his *judgment*;

and he *betrays*,

instead of *serving* *you*,

if he *sacrifices* it

to *your opinion*.

BURKE.

## 5. QUESTION AND ANSWER.

The following is a continuation of the extract, in a previous chapter, on "Conciliating America." Vide p. 245.

Do you imagine, then,  
that it is the *land tax*  
which raises your *revenue*?  
that it is the *annual vote* in the *committee of supply*,  
which gives you your *army*?  
or that it is the *mutiny bill*  
which *inspires it with bravery and discipline*?

No!

surely no!

It is the *love of the people*;

it is their attachment to their government,  
from the *sense of the deep stake* - they have, [ous institution, \ in such a glori-  
which gives you your army and your navy,  
and infuses into both, that *liberal obedience*,  
without which,  
your army would be a *base rabble*,  
and your navy *nothing but rotten timber*.

BURKE.

## 6. ANTITHETICAL CONTRAST.

The following passage is the conclusion of the last extract. The first two periods are in contrast with each other. In each

of the three concluding sentences, we have an antithetical contrast of ideas.

MAGNANIMITY IN POLITICS.

*All this,*

I know well enough,

will sound *wild*,

and *chimerical*,

to the profane herd of those *vulgar* and *mechanical* - [cians,

who have *no place* - among us,

a sort of people who think that nothing - *exists*,

but what is *gross* and *material*,

and *who*, therefore,

*far* from being qualified to be *directors*

of the great movement - of empire,

are not fit - to *turn a wheel* - in the machine.

But to men - truly initiated,

and *rightly taught*,

these ruling and master principles,

which, in the opinion of such men as I have mentioned,

have *no substantial existence*,

are, in truth, *every thing*,

and *all in all*.

*Magnanimity*, in politics,  
 is, not seldom, the truest wisdom;  
 and a great empire, and little minds,  
 go ill together.

Let us get an American revenue,  
 as we have got an American empire.

*English privileges*  
 have made it all that it is;  
 English privileges, alone,  
 will make it,  
 all that it can be.

BURKE.

#### CROMWELL AND NAPOLEON.

The following extract from Macaulay, exhibits the utmost degree of his peculiar antithetical style. Considerable skill and judgment may be exercised in its delivery, by occasionally diminishing the emphatic force, and thus making the whole run smoothly.

In the general spirit - and character - of his administration,  
 we think *Cromwell*  
 far superior to *Napoleon*.

*Reason and philosophy*  
 did not teach the conqueror of Europe,

to *command his passions*,  
or to pursue, as a first object,  
the *happiness of his people*.

They did not prevent him from risking his fame and his power,  
in a frantic contest against the *principles* - of *human nature*,  
and the laws - of the *physical world*;  
against the *rage* of the *winter*,  
and the *liberty* of the *sea*.

They did not exempt him from the influence of that most per-  
[icious of superstitions,  
a *presumptuous fatalism*.

They did not preserve him from the inebriation of *prosperity*,  
or restrain him from indecent *querulousness* - and *violence*,  
in *adversity*.

On the other hand,  
the fanaticism - of *Cromwell*

never urged him on *impracticable undertakings*,  
or confused his perception - of the *public good*.

*Inferior* to Bonaparte, in *invention*,  
he was far *superior* to him, in *wisdom*.

The French Emperor is, among *conquerors*,  
what *Voltaire* is, among *writers*,

a *miraculous child*.

His splendid genius

was frequently clouded by *fits of humor*,

as *absurdly perverse*,

as those of the *pet of the nursery*,

who *quarrels* with his *food*.

and *dashes his playthings* - to pieces.

*Cromwell*

was, emphatically, a *man*.

He possessed, in an eminent degree,

that masculine and full grown - *robustness* of mind,

that *equally diffused intellectual health*,

which, if our national *partiality* does not mislead us,

has *peculiarly* characterized

the great men of *England*.

*Never* was any ruler

so *conspicuously* born for *sovereignty*.

The cup which has *intoxicated* almost all *others*,

*sobered* him.

His spirit, *restless* from its *buoyancy*, in a *lower* sphere,

reposed - in *majestic placidity*,

as soon as it had reached the level - *congenial* to it.



He had *nothing* in *common* - with that *large class* of men,  
 who *distinguish* themselves in *lower* posts,  
 and whose *incapacity* becomes obvious,  
 as soon as the public voice summons them to take the *lead*.

*Rapidly* as his fortunes grew,  
 his *mind*  
 expanded *more rapidly still*.

*Insignificant* as a private citizen,  
 he was a *great* - *general*;  
 he was a *still* greater - *prince*.

MACAULAY.

## 7. REFERENTIAL EMPHASIS.

This emphasis is a variety of that of Contrast. Some account of it has been given under the head of Rising Inflexions, at p. 235. But as it often characterizes long passages, or even an entire discourse, it requires some further notice.

When a speaker advances assertions or doctrines in opposition to an adversary, or contrary to a prevalent opinion, his tone is characterized by a peculiar modulation, which indicates a pointed reference. The same tone is likewise heard, when he is liable to a suspicion of holding opinions contrary to what he expresses. Though it runs through the whole of his delivery, yet it is of course most striking on emphatic words.

Rising inflexions are the most prevalent and characteristic; and, as was mentioned in the previous chapter, often take the place of cadences at the ends of sentences. There is a tendency, likewise, to use waves and circumflexes. When falling

inflections are actually necessary, they begin on a high key, and are often such as we mark by the wave.

In gesture, the rise of the hand corresponds in a general way to that of the voice. Instead of downward strokes of gesture, one or both hands are oftener extended towards the audience with the expression of appeal.

We find it impossible to mark this emphasis, so as to distinguish it from other forms of contrast, except by indicating the upward skip which so strikingly characterizes it. This we effect by placing the accented syllable higher than the rest of the phrase. No difficulty will be experienced in executing this very striking and significant turn of the voice, provided the reader trusts boldly to his natural impulses. It is one of very frequent use in conversation.

#### THE UNION.

I *pro<sup>f</sup>ess*, Sir,

in my career - hitherto,

to have kept *steadily* in view,

the honor - and prosperity of the *whole* country,

and the preservation - of our federal *u<sup>n</sup>ion*.

I have not *al<sup>l</sup>owed* myself

to look be<sup>yond</sup> the union,

to see what might be hidden in the dark recess be<sup>hind</sup>.

I have *not* coolly weighed the chances - of preserving liberty,

when the bonds - that unite us together shall be broken a<sup>sun</sup>der.

I have not accustomed myself to hang over the precipice -

to see, whether, - with *my* short sight, [of *dis* union,

I can fathom the depth of the abyss - be *low* ;

nor can I regard *him* - as a safe counsellor, [this government, - in the affairs of

whose thoughts - should be mainly bent on considering

*not* how the union - should be best pre*served*,

but how *tol**erable* might be the condition of the people,

when it shall be broken up and de*stroyed*.

While the union *lasts*,

we have *high*,

ex*ci**ting*

grat*ify**ing* prospects

spread out - before us,

for *us*,

and our *chil**dren*.

Be *yond* that,

I seek *not* to penetrate the *veil*.

*God grant!*

that, in <sup>my</sup> day, at least,  
that curtain may not rise.

God grant,

that, on <sup>my</sup> vision,

never - may be opened

what lies behind!

When my eyes shall be turned to behold, for the last time, the <sup>[sun in heaven,</sup>

may I <sup>not</sup> see him,

shining on the broken - and dis<sup>hon</sup>ored fragments

of a <sup>once</sup> glorious <sup>u</sup>nion;

on states dis<sup>sev</sup>ered,

dis<sup>cor</sup>dant,

bel<sup>lig</sup>erent;

on a land rent with civil <sup>feuds</sup>,

and drenched, it may be, in fraternal <sup>blood</sup>;

let their last - feeble and lingering glance, rather,

behold the gorgeous ensign of the republic,

now known and honored throughout the earth,

*still* full high advanced,\

its arms and trophies

streaming in *all their original* *lustre*,

not a *stripe* - erased or polluted,\

nor a single *star* obscured;\

bearing, for its *motto*,

*no* such miserable interrogatory,

as, What is all this *worth*?

nor those *other* words - of delusion and folly,\

liberty *first* and union *afterwards*;

but *every* where,

spread all over in characters of *living* *light*,

*blazing* on all its ample folds,

as they float over the *sea* and over the *land*,

and in every *wind* under the whole *heaven*,

that *other* sentiment,\

*dear* to every true American heart,

liberty     *and*     union, \

*now*,     *and for<sup>ev</sup>er*,

*one*     *and inseparable.*

WEBSTER.

## 8. CORRESPONDENCE.

The principle of this emphasis, as also its inflexion, is very similar to that upon an answer to a question.

It may be illustrated by a short extract from a Scripture narrative. A command to Noah being recorded, and the account of it extending through four verses, when we come to its fulfilment, we shall find it natural to emphasize the word *did*, as follows.

And the Lord said unto Noah :

Come thou, and all thy house

into the ark : \* \* \* \*

\* \* \*

And Noah *did*

according to all that the Lord commanded him. \

In the above, the most striking place for this emphasis, is on "*did*;" but if the reader prefers, he may place it on *commanded*.

The following extract is in the highest degree rhetorical, and like that just quoted from Webster, admirably illustrates the importance of emphasis and inflexion, in bringing out the true meaning and spirit of high wrought composition. In general, its emphasis is required by the principle of Reference; just as in the preceding extract on union, regard is continually had to

those who speculate upon disunion. The writer refers to the danger, that those who enjoy the blessings transmitted by the Puritans, may naturally forget their sufferings.

But in one sentence, the emphasis on every phrase, is that of Correspondence. This sentence commences, "They *did* virtually renounce all dependence upon earthly support," &c. That is, *their conduct emphatically corresponded to their professions.*

## THE PILGRIMS.

In the quiet *possession* of the blessings transmitted,  
 we are, perhaps, in danger - of *forgetting*,  
 or *undervaluing*  
 the *sufferings* by which they were obtained.  
 We *forget*  
 that the noble pilgrims lived and endured for *us*;  
 that, when they came to the wilderness,  
 they said *truly*,  
 though, it may be, - somewhat *quaintly*,  
 that they *turned their backs on Egypt*.  
 They *did*  
 virtually renounce *all dependence* - on *earthly* support:  
 they *left*

the *land of their birth*,  
 of their *homes*,  
 of their *fathers' sepulchers*;  
 they sacrificed *ease*,  
 and *preferment*,  
 and *all the delights of sense*.

And for *what*?

To open for themselves an *earthly paradise*?—  
 to dress their bowers of *pleasure*,  
 and *rejoice* - with their *wives* and *children*?  
*No*;

they *came* not for *them*<sup>selves</sup>,  
 they *lived* not <sup>to</sup> themselves.

An *exiled* and *suffering* - people,  
 they came forth

in the dignity of the chosen servants - of the *Lord*,  
 to open the forests to the *sun*<sup>beam</sup>  
 and to the light - of the *sun* of *right*<sup>cousness</sup>;  
 to restore *man*,



*man* oppressed - and trampled on - by his *fel*lows,

to religious and civil *lib*erty,

and equal *rights*;

to replace the creatures of God on their *natural* *lev*el;

to bring down the *hills*

and make smooth - the rough *places*,

which the pride and cruelty of *man* had wrought,

on the fair creation - of the Father of all.

What was their *re*ward?

*For* *tune*?

*distinc*tions?

the sweet charities - of *home*?

*No*—

but their feet - were planted on the mount of *vis*ion,

and they saw, with *sub*lime joy,

a multitude of *peo*ple,

where the solitary savage - roamed the forest ; \

the forest <sup>van</sup>ished,  
 and pleasant <sup>vil</sup>lages and busy <sup>cit</sup>ies appeared;  
 the tangled <sup>foot</sup>path  
 expanded - to the thronged <sup>high</sup>way;  
 the consecrated <sup>church</sup>  
 was planted - on the rock of heathen sacrifice.  
 And, that <sup>we</sup>  
 might realize - this vision, \
 enter <sup>in</sup> to  
 this promised land of faith, \
 they endured hardship and braved death, \
 deeming,  
 as said one of their company,  
 that "he is not worthy - to live at <sup>all</sup>,  
 who, for fear of danger, - or death,  
 shunneth his <sup>country's</sup> - <sup>service</sup>,  
 or his <sup>own</sup> - <sup>honor</sup>;  
 since death is inevitable,  
 and the fame of <sup>virtue</sup> <sup>immortal</sup>."

If these were the fervors of *enthusiasm*,  
 it was an enthusiasm - *kindled* and *fed*  
 by the *holy flame* that *glows* on the altar of *God*;  
 an enthusiasm - that *never* *a* *bates*,  
 but gathers *life* and *strength*,  
 as the *immortal soul*  
*expands* - in the *image* of its *Cre<sup>a</sup>tor*.

MISS SEDGWICK.

## 9. INTENSIVE EMPHASIS.

A glowing and ardent writer often falls into a style of composition, in which words are employed with an *intensive* meaning. A reader who fails to sympathize with the deep earnestness of such composition, is apt to omit the intensive emphasis which is required.

The principle of this emphasis, will be made clear by the following facts in regard to language. In every tongue, there is a class of words which have either an intense meaning in themselves, or indicate that those which they qualify, are used intensively.

The most common in English, are: *even*, *very*, and *self*; the adverbs *at all*, *altogether*, *only*, *solely*, *wholly*, and *universally*; the pronouns *whatever* and *whosoever*, when placed after their nouns; and, occasionally, *adjectives* in the *superlative degree*.

The intensive emphasis indicated by the word *even*, is almost always effected by a *strong falling inflexion*; and it will be

found a useful rule to employ such an inflexion, whenever this word occurs; or whenever it would be allowable to introduce it, for the sake of setting forth the full force of a passage. Sometimes, indeed, a circumflex takes the place of a simple falling slide; but, in such cases, the first or downward slide, indicates the intensive force, and the rising, the suspension of the sense.

The first example which we furnish, has its intensive emphases indicated by *even*, by the word *whole*, and by a *superlative degree*.

An exhibition - of the present state - of the mechanical arts,  
is a field much too wide even to be *entered* on this occasion.  
The briefest *outline* even,  
would exceed its limits;  
and the *whole* subject  
will, regularly, fall to hands - much more able to sustain it.  
The *slightest* glance, however,  
must convince us,  
that mechanical power, and mechanical skill,  
as they are now exhibited, in Europe and America,  
mark an epoch - in human history,  
worthy of all admiration.

WEBSTER.

Our next extract owes the whole of its peculiar force and significance to intensive words, which require a correspondent style of emphasis.

## ATHEISM.

But, indeed, it is heroism *no longer*,  
if the atheist *knows* - that there is no God.

This intelligence  
involves the *very attributes* - of divinity,

while a God is denied.

For unless the atheist is *omnipresent*,

unless he is, at this moment, *in every place* - *in the universe*,

he cannot know but that there may be, *in some place*,

manifestations of a Deity,

by which *even he* would be overpowered.

If he does not know, absolutely, *every agent* - *in the universe*,

the one that he does *not* know,

may be *God*.

If he is not *himself* the chief agent - in the universe,

and does not know what *is* so,

that which *is* so

may be *God*.

If he is not *in absolute possession* *[constitute universal truth,*  
*of all the propositions* - *that*

the one which he *wants*

may be that there is a God.

If he cannot, with certainty,  
 assign the cause - of *all that he perceives to exist*,  
*that* cause

may be a God.

If he does not know *[measurable ages that are past,*  
*every thing that has been done - in the im-*  
*some things* may have been done

by a God.

Thus, unless he knows *all* things,  
 that is, precludes another Deity - by *being* one *himself*,  
 he cannot know,  
 that the Being - whose existence he rejects,  
 does not exist.

JOHN FOSTER.

Our next extract is from the same powerful writer. To demonstrate the correctness of our emphases, we insert a *blank parenthesis* in places where the word *EVEN might be inserted*. Most of the emphases that are not intensive, exhibit antithetical contrasts.

#### CHARACTER OF HOWARD.

In *decision of character*,  
 no man ever exceeded,  
 or ( ) ever *will* exceed  
 the *late illustrious Howard*.

The energy of his determination was so great,

that if, instead of being *habitual*,  
 it had been shown - only for a short time, on *particular oc-*  
 it would have appeared ( ) a *vehement impetuosity*;  
 but by being *unintermitted*,  
 it had an *equability* - of manner,  
 which scarcely appeared to exceed the tone of ( ) a *calm con-*  
 it was so totally the reverse  
 of any thing like *turbulence*,  
 or *agitation*.

It was the calmness - of an intensity kept uniform

( ) by the *nature* - of the *human mind*,

forbidding it - to be *more*,

and ( ) by the *character* - of the *individual*,

forbidding it to be *less*.

( ) The *habitual passion*

of *his* mind,

was a measure of feeling

almost equal ( ) to the *temporary extremes* - and *paroxysms*

of *common* minds:

as a *great river*,

in its *customary state*,

is equal to a *small* or *moderate* one,

( ) when swollen to a *torrent*.

The moment - of finishing his plans, in deliberation,

and commencing them, in *action*,

was ( ) the *same*.

We ( ) wonder *what must have been the amount*  
of that *bribe*,

in emolument, or pleasure,

that would have detained him ( ) a *week*

*inactive*,

after their final adjustment.

( ) The law which carries *water* down a *declivity*,

was not more unconquerable - and invariable,

than ( ) the determination of *his* feelings - towards the *main* [object.

The *importance* - of this object,

held his faculties in a state of excitement,

which was ( ) *too rigid* to be affected by *lighter* interests,

and on which, therefore, the *beauties of nature* and *art*  
had no power.

He had no *leisure feeling* which he could ( ) *spare*,

[sive scenes which he traversed ;  
to be diverted among the innumerable varieties of the exten-



all his *subordinate* feelings

lost their *separate* existence,

by falling into the *grand* one.

*Such* a sin against taste

is ( ) very far beyond the reach of *common* saintship to commit.

It implied an inconceivable severity of conviction

that he had ( ) *one thing to do*.

and that he who would do *some one great thing*,

in this short life,

[his forces,  
must apply himself to the work, with such a *concentration* of

as, to idle *spectators*,

who live only to *amuse* themselves,

looks ( ) like *insanity*.

His attention was so *strongly and tenaciously* fixed on his object,

that even at the *greatest distance*,

like the Egyptian pyramids to travellers,

it appeared to him - with a luminous distinctness,

as if it had ( ) been *nigh*,

and *beguiled* the toilsome length of labor and enterprise,

by which he was to reach it.

It was so *conspicuous* before him,

that not ( ) a *step*

deviated from the direction,

and ( ) every *moment*, and every *day*,

was an approximation.

As his *method* referred every thing he did and thought to [the *end*,  
and as his *execution* did not relax for a *moment*,

he made the trial, so seldom made,

what is the utmost effect,

which may be granted ( ) to the *last possible* efforts

of a *human agent*;

and, therefore, what *he* did not accomplish

he might conclude - to be placed *beyond the sphere of mortal* [activity,

and calmly leave

( ) to the *immediate disposal of Omnipotence*.

JOHN FOSTER.

# 10. EMPHASIS OF REMONSTRANCE.

This is a common mode of enforcing an argument or a statement. The principle is really the same as that of Reference; the only difference being that the reference is to nothing more than the opposite of what is affirmed, without implying an actual adversary, or generally prevalent opinions.

In this style of emphasizing, the inflexions are executed with wide skips, which make the voice vary strikingly in pitch. Intensive emphases are also of frequent occurrence.

The following extract, like many others in this volume, has been found extremely interesting, when delivered in an appropriate manner, but uninteresting when spoken without the peculiar inflexions which it demands. Like that on "the Pilgrims," it might be given to illustrate what might be called Rhetorical Emphasis; using such a term to describe the peculiar illustration and enforcement which a good reader bestows upon certain forms of composition, although the *mere sense* can be exhibited without striking emphasis.

## SOCIAL INFLUENCE OF RELIGION.

Religion is a *social* concern;  
 for it operates powerfully on *society*,  
 contributing, in *various ways*,  
 to its *stability* and *prosperity*.  
 Religion is not merely - a *private* affair;  
 the *community* is deeply interested in its diffusion;  
 for it is the best support of the virtues and principles  
 on which *the social order rests*.  
 Pure and undefiled religion  
 is to do *good*;  
 and it follows, very plainly,  
 that, if God be the author and friend of *society*,  
 then the *recognition* of him  
 must enforce *all social duty*,

and *enlightened piety*  
must give its *whole strength* - to *public order*.  
*Few* men *suspect*,  
perhaps *no* man  
*comprehends*  
the extent of the support given by religion to *every virtue*.  
No man, perhaps, is *aware*,  
how much our *moral and social sentiments*  
*are fed from this fountain*;  
how *powerless*  
*conscience* would become,  
without the *belief of a God*;  
how *palsied*  
would be *human benevolence*,  
were there not the sense - of a *higher benevolence*  
to *quicken* and *sustain* it;  
how suddenly *the whole social fabric* - would *quake*,  
and with what a fearful crash  
it would sink into *hopeless ruin*,  
were the ideas of a *Supreme Being*,  
of *accountableness*,

and of a *future life*,  
 to be *utterly erased* from *every mind*.  
 And, let men - *thoroughly believe*,  
 that they are the work and sport of chance;  
 that *no superior intelligence*  
 concerns itself with human affairs;  
 that *all their improvements*  
*perish forever, at death*;  
 that the *weak* have *no guardian*,  
 and the *injured* no *avenger*;  
 that there is *no recompense* - *for sacrifices to uprightness and*  
 [the public good;  
 that an oath is *unheard in heaven*;  
 that secret crimes have *no witness but the perpetrator*;  
 that human existence has *no purpose*,  
 and human virtue *no unfailing friend*;  
 that *this brief life* is *every thing* - to us,  
 and death is *total, everlasting - extinction*;  
 once let them *THOROUGHLY* - abandon religion,  
 and who can *conceive*,  
 or *describe*,  
 the extent of the desolation - which would follow!

We *hope*, perhaps,  
that *human* laws,  
and *natural sympathy*,  
would hold society together.

As *reasonably* - might we believe,  
that, were the *SUN*  
*quenched in the heavens*,  
*our torches* would illuminate,  
and *our fires* quicken and fertilize the creation.

What is there - in *human nature*,  
to awaken respect and tenderness,  
if man is the *unprotected insect of a day*?

And what is he *more*,  
if *atheism* be true?

*Erase all thought and fear of God*, from a community,  
and *selfishness and sensuality*,  
would absorb the whole man.

*Appetite*, knowing no restraint,  
and *suffering*, having no solace, or hope,  
would trample in scorn,  
on the restraints - of *human laws*.

*Virtue,*

*duty,*

*principle,*

would be *mocked* and *spurned*,

as *unmeaning* *sounds*.

A *sordid* *self* *interest*

would supplant *every* *other* *feeling*;

and man would become, *in* *fact*,

what the theory of atheism - *declares* him to be—

a *companion* *for* *brutes*.

CHANNING.

#### EMPHASIS OF IMAGINATION.

In addition to the course of reasoning in a composition, the pictures displayed before the imagination, demand a prominent exhibition. To a great extent this will be done, by a correct grammatical and logical emphasis, because this will frequently fall on the words that express the most important images. But the employment of a vivid state of imagination, will often enable an eloquent reader or speaker to present striking pictures of scenes and illustrations, which a merely logical state of mind will fail of exhibiting.

Yet however imaginative or poetical the subject and language of a composition, the primary effort must be to exhibit the logical course of thought. Every composition requires more or less of the inflexions and emphases which we have hitherto described. The emphasis of imagination is properly an enforcement of such words as do not influence the course of reasoning.

It follows therefore, that it is never given by emphatic inflexions. It is in fact executed solely by means of quantity, pause, and variations in the loudness, or in the quality of the voice.

By these means, some words are made more prominent than others, so that, in the mental picture, the images which they describe, stand out in bold relief. Having already remarked upon the necessity for taste and judgment in this kind of emphasis, the examples which we shall furnish, may not always exhibit such emphatic words as every one will approve.

We shall exhibit this emphasis, by separating the letters of words, as has already been done in the chapter on rhythm. We shall thus have the means of indicating, not only such words as have no logical or grammatical inflection, but also those which answer the double purpose of inflected emphasis, and that of imagination.

There is a peculiar appropriateness in this mode of marking, inasmuch as the emphasis of imagination almost always prolongs the utterance, and produces a slowness in the rhythm.

#### EMPHASIS OF EMOTION.

Under this head are not to be classed the peculiar tones of different passions, but a more striking presentation of words which *describe emotions and represent them to the imagination*.

Readers of taste and judgment will give different degrees of enforcement to such words, according to principles that are purely artistical.

This emphasis is therefore the same in principle as the preceding. In the one, emotions, and in the other, images are contemplated by the imagination. It will be marked in the same way, and our extracts will illustrate both.

It is obvious that by this classification, we accomplish the necessary object, of avoiding all intermingling of the subject of *practical speaking*, with *dramatic elocution*. The distinction between the two, has been alluded to in our introduction, and



is essential to be kept in view. An orator is permitted sometimes to introduce the peculiar manner of dramatic elocution, as was successfully practised by Whitefield; but he will nevertheless, run great risk in attempting to do so, unless, as was the case with that eloquent clergyman, he has a natural talent for acting.

When, however, a reader is strongly interested in relating or describing an emotion, he will naturally sympathize with it in some degree. This sympathy will color his delivery with more or less of the peculiar tone of the emotion. Suppose, for instance, he is reciting Collins's Ode on the Passions. With perfect propriety, he may calmly describe the several passions, while he yet presents a vivid picture of the acts of each. The ode is in fact a narrative, and is to be read as such. In a more animated style of delivery, he may sympathize with each passion as he describes its acts; thus approximating his manner to dramatic elocution. On the other hand, a purely dramatic delivery of the ode, proceeds in a different style, and requires that the reciter *personate* each passion, in the same manner as when acting in a play. It is a confused state of mind in reference to this distinction, which produces the general failure in the attempts of elocutionists to render this ode interesting in public recitation. If read or recited strictly as a narrative description, it is admirably adapted for public display. It is well fitted also, for a bold style of recitation. But to deliver it as a *declamation*, and with an affected *imitation* of the manner of each passion, constitutes a style which has no foundation, either in taste or in common sense.

#### EXAMPLES FOR PRACTICE.

The emphasis of imagination and that on words describing emotion, being chiefly required in narration and description, the subsequent extracts are of this nature.

We mark them upon the following principles. Mere emphases of grammar and logic are indicated by italics and inflexions. A peculiar dwelling on a word, while the mind contemplates the picture or the emotion which the word describes, is shown by separating the letters. When two or more of these principles combine to produce the emphasis, their appropriated indications are employed in conjunction. This happens with the greater portion of the emphases.

The extract immediately following, may be considered as appealing almost exclusively to the imagination. The emotion which it will excite, will be simply that admiration which necessarily accompanies the description of splendid scenes.

#### THE TOURNAMENT IN IVANHOE.

The *exterior* - of the lists

was, in *part*, occupied with temporary *galleries*,

spread with *tapestry* and *carpets*,

and accommodated with *cushions*,

for the convenience - of those *ladies* and *nobles*,

who were expected to attend upon the tournament.

A narrow space - *betwixt* these galleries and the *lists*,

gave accommodation - for *yeomanry*,

and spectators of a *better* degree - than the *mere vulgar*,

and might be compared to the *pit* - of a *theatre*.

The *promiscuous* multitude

arranged themselves - upon *large banks of turf*, [the purpose, prepared for

which, aided by the natural elevation of the *ground*,

enabled them to look *over* the galleries,

and obtain a fair view - into the lists.

Besides the accommodation - which these stations afforded,

many hundreds

had perched themselves on the branches of the trees,

which surrounded the meadow;

and even the steeple of a country church, at some distance,

was crowded with spectators.

The lists

now presented a most splendid spectacle.

The sloping galleries

were crowded with all that was noble, [and beautiful, great, wealthy

in the northern, and midland - parts - of England;

and the contrast - of the various dresses - of these [spectators, dignified

rendered the view as gay,

as it was rich;

while the interior and lower space,

filled with the substantial burgesses and yeomen - of merry [England,

formed, in their more plain attire,

a dark fringe, or border,

around this circle of brilliant embroidery,

relieving, and at the same time, setting off - its splendor.

The inclosed space - at the northern extremity of the lists,

large as it was,

was now completely *crowded* with knights - desirous to prove their skill against the *challengers*; and when viewed from the *galleries*, presented the appearance - of a *sea* - of waving *plumage*, intermixed with glistening *helmets*, and tall *lances*, to the extremities of which, were, in many cases, - attached small *pennons*, [breadth, of about a span's which, fluttering in the *air*, as the breeze caught them, joined with the restless motion of the feathers, to add *liveliness* to the scene.

SCOTT.

The emphases in the following narrative, are on images and also on emotions contemplated by the imagination.

## CADIZ DURING THE BATTLE OF TRAFALGAR.

We have *frequently* heard people relating, with *indescribable emotions*, the fears, the hopes, the agitations and the mournings, which occupied those few but *interesting* days, when the united fleets - of France and Spain sailed from Cadiz, amidst the prayers - and benedictions of the people, with the vain expectation of *vanquishing* the foe - who had so long held them imprisoned within their *own fortifications*.

The day they sailed,  
 all was expectation and anxiety.  
 The succeeding day  
 increased the suspense,  
 and wound up the feelings of the people  
 almost to a state of phrenzy.

The third day,  
 brought intelligence,  
 that the hostile fleets were approaching each other,  
 with all the preparations of determined hostility.  
 The ships were not visible from the ramparts,  
 but the crowds of citizens - assembled there,  
 had their ears assailed  
 by the roaring of the distant cannon;  
 the anxiety of the females bordered on insanity;  
 but more of despair,  
 than of hope,  
 was visible in every countenance.

At this dreadful moment,  
 a sound - louder than any that had preceded it,  
 and attended with a column of dark smoke,  
 announced that a ship had exploded.  
 The madness of the people  
 was turned to rage against England;

and exclamations burst forth,  
 denouncing instant death,  
 to every man who spoke the *language* - of their *enemies*.  
 The *storm* that *succeeded* the battle,  
 tended only, to *keep alive*, through the *night*,  
 the horrors of the *day*,  
 and to prepare them  
 for the melancholy spectacle - of the ensuing morning,  
 when the *wrecks* - of their floating bulwarks  
 were seen on shore,  
 and *some* - that had *escaped* the battle and the storm,  
 entering the bay;  
 to *shelter* themselves  
 from the pursuit - of their *victorious* enemy.

JACOBS.

A critic has quoted the following, as the most magnificent passage in modern oratory.

HYDER ALI.

When, at length,  
 Hyder Ali found  
 that he had to do with men who either would sign *no* convention,  
 or whom *no treaty* and *no signature* could *bind*,  
 [itself,  
 and who were the *determined enemies* - of *human intercourse*  
 he decreed to make the *country*

possessed by these *incorrigible*, - and *predestinated* criminals,  
*a memorable example - to mankind.*

He resolved

in the gloomy recesses of a mind - *capacious* of such things,  
 to leave the *whole Carnatic*,  
 an *everlasting monument of vengeance*;  
 and to put *perpetual desolation*  
 as a *barrier*,  
 between *him*, and those against whom  
 the *faith* - which holds the moral elements of the *world* - together,  
 was *no protection*.

He became, at length, *so confident* - of his *force*,  
 and so *collected* - in his *might*,  
 that he made *no secret* - *whatever*,  
 of his dreadful resolution.

Having *terminated* his *disputes* - with *every enemy* - and *every rival*,  
 who  
*buried* their mutual animosity,  
 in their *common interest* - against the creditors of the nabob of Arcot,  
 he drew from every quarter,  
*whatever a savage ferocity* could add  
 to his new rudiments - in the arts of destruction,  
 and compounding all the materials  
 of *fury*, *havoc*, and *desolation*,

into one black cloud,

he hung, for a while,

on the declivities - of the mountains.

Whilst the *authors* - of all these evils,

wereidly, andstupidly, *gazing* - onthis menacing meteor,

which blackened - all the horizon,

it suddenly - *burst*,

and poured down the *whole* of its contents,

on the plains of the Carnatic.

Then, ensued a scene of *woe*,

the like of which,

no *eye* - had seen, nor *heart* conceived,

and which *no tongue* could adequately tell.

All the horrors of war, - before known, - or heard of,

were *mercy* to that new havoc.

A storm of *universal fire*,

*blasted* every *field*,

*consumed* every *house*,

and *destroyed* every *temple*.

The miserable *inhabitants*,

flying from their flaming villages,

in *part*, were slaughtered;

*others*



without regard to *sex*, to *age*, or *rank*, or *sacredness* of  
*fathers* torn from *children*,  
*husbands* from *wives*,  
enveloped - in a *whirlwind* of *cavalry*,  
and amidst the *goad*ing *spears* of *drivers*,  
and the *trampling* - of *pursuing* *horses*,  
were swept into captivity

in an unknown and hostile land.

Those who were able to *evade* this tempest,  
fled to the *walled* *cities*.

But *escaping* from fire, sword, and exile,  
they fell - into the *jaws* of *famine*,

For *eighteen* *months*,  
*without* *intermission*,

this destruction

raged from the gates of *Madras* to the gates of *Tanjore*,  
and so *completely*,

did these *masters* in their art,

*Hyder Ali* and his *more* ferocious *son*,

*absolve* themselves - of their impious vow,

that when the *British* *armies*

traversed, as they did, the *Carnatic*,

for hundreds of miles, in all directions,  
through the whole line of their march,  
they did not see one man,  
not one woman,  
not one child,  
not one four-footed beast,  
of any description whatever.  
One dead uniform silence,  
reigned over the whole region.

BURKE.

The following extract is, in its structure, argumentative. It abounds also in intensive emphases. Still the predominant appeal is to the imagination, and to emotions contemplated by the imagination rather than directly felt.

It consists of three passages preached before the legislature of Connecticut, in the year 1813. The three separate passages were, we believe, first placed together by Mr. J. E. Lovell, who is so well known as an able elocutionist.

Without a knowledge of the time when the sermon was delivered, the passage might be regarded as nothing more than a sublime rant. But it should be remembered that the year 1813 was that in which the power of Bonaparte was at its height, and all Europe was banded against him; a million of armed men contending on the plains of Germany alone. A nearer approximation is perhaps made in this passage, to the energy of the Sacred Prophets, than in any other modern composition.

## LOSS OF NEW ENGLAND MORALITY.

The crisis has come.

By the people - of *this generation*,

by *ourselves*, probably,

the amazing question is to be decided,

whether the *inheritance of our fathers*

shall be *preserved*,

or *thrown away*;

whether our *Sabbaths*

shall be a *delight*,

or a *loathing*;

whether the *taverns*, on that holy day,

shall be crowded with *drunkards*,

or the *sanctuary of God*

with *humble worshippers*;

whether *riot and profaneness*,

shall fill our *streets*;

and *poverty*, our *dwellings*,

and *convicts*, our *jails*,

and *violence*, our *land*,

or whether *industry*,

and *temperance*,

and *righteousness*,

shall be the stability of our times :

whether *mild laws*

shall receive the *cheerful submission* - of *freemen*,

or the iron rod - of a *tyrant*

compel the *trembling homage* - of *slaves*.

*Be not deceived.*

The *rocks* and *hills* of New England,

will remain till the *last conflagration*.

But let the *Sabbath* be profaned with impunity,

the worship of *God* be abandoned,

and the government and religious instruction of *children* neglected,

and the streams of *intemperance* be permitted to flow,

and her *glory* will *depart*.

The wall of fire will *no longer* surround her;

and the munition of rocks will *no longer* be her defence.

The hand that overturns our laws and temples,

is the hand of *death*

unbarring - the gates of *Pandemonium*,

and letting loose upon our land,

the *crimes and miseries of hell*.

If the Most High should *stand aloof*,

and cast not a *single ingredient* into our cup of trembling,

it would seem to be full of *superlative woe*.

But He will *not* stand aloof.

As we shall have begun an open controversy - with *Him*,

*He* will contend openly with *us*.

And *never*,

since the *earth stood*,

has it been so *fearful* a thing,

for nations to *fall into the hand* - of the *living God*.

The *day of vengeance* is at hand;

the *day of judgment* has come;

the great earthquake which *sinks Babylon*,

is *shaking the nations*,

and the waves of the mighty commotion

are *dashing on every shore*.

Is *this*, then, a time to remove the foundations,

when the *earth itself* is shaken?

Is *this* a time, to forfeit the protection of God,

when the hearts of men are *failing* them for *fear*,

and for looking after those things - which are to *come* <sup>[earth?</sup> upon the

Is *this* a time,

to *run* upon his *neck* and the *thick bosses* of his *buckler*,

when the nations are *drinking blood*,

and *fainting*,

and *passing away*, in his wrath?

Is this a time to throw away the *shield* of *faith*,  
 when His *arrows* are *drunk* with the blood of the *slain*?—  
 to cut from the *anchor* of *hope*,  
 when the *clouds* are collecting,  
 and the *sea* and the *waves* are *roaring*,  
 and *thunders* are uttering their voices,  
 and *lightnings* blazing in the heavens,  
 and the *great hail* is falling from heaven upon men,  
 and every *mountain*, *sea*, and *island*,  
 is *fleeing in dismay* from the face of an *incensed God*?

Dr. BEECHER.

#### ADDRESS TO MONT BLANC.

Hast thou a charm || to stay the morning star,  
 In his steep course? || so long he seems to pause,  
 On thy bald awful head, || O Chamouny!  
 The *Arvé* and *Arveiron*, || at thy base,  
 Rave ceaselessly, || while thou, dread mountain [form,  
 Risest || from forth thy silent sea of pines  
 How silently! || Around thee, and above,  
 Deep is the sky, and black: || transpicuous deep,  
 An *ebon* mass! || methinks thou piercest it,  
 As with a wedge! || But when I look again,  
 It seems thine own calm home, || thy crystal shrine,

Thy *habitation* || from *eternity*.  
 O dread and silent form! || I gazed on thee,  
 Till thou, || still present to my *bodily* eye,  
 Didst *vanish* from my thought. || Entranced in prayer,  
 I worshipped the *invisible* || alone.

Who || sank thy *sunless pillars* in the *earth*?  
 Who || filled thy *countenance* with *rosy light*?  
 Who || made thee *father* of *perpetual streams*?  
 And you, ye five wild *torrents* || *fiercely glad*,  
 Who called you forth || from *night* and *utter death*?  
 From *darkness*, let you loose, || and *icy dens*,  
 Down those *precipitous*, || *black, jagged rocks*,  
 Forever *shattered*, || and the *same forever*?  
 Who gave you || your *invulnerable life*,  
 Your *strength*, your *speed*, || your *fury*, and your *joy*,  
 Unceasing *thunder* || and *eternal foam*?—

And who *commanded*, || and the *silence came*,  
 “Here shall the *billows stiffen* || and have *rest*?”  
 Ye *ice-falls*! || ye, that, from yon *dizzy heights*,  
 Adown *enormous ravines* || *steeply slope*,  
*Torrents*, methinks, || that *heard a mighty noise*,  
 And *stopped*, at *once*, || amidst their maddest *plunge*,  
*Motionless torrents*! || *silent cataracts*!

*Who* made you *glorious* || as the *gates* of *heaven*,  
 Beneath the *keen, full moon*? || *Who* bade the *sun*  
 Clothe you with *rainbows*? || *Who*, with lovely *flowers*  
 Of *living blue*, || spread *garlands* at your *feet*?  
*God! God!* || the *torrents* like a shout of *nations*  
 Utter; || the *ice plain* bursts, and answers, *God!*  
*God!* sing the *meadow streams*, || with gladsome [voice,  
 And *pine groves*, || with their soft and soul-like sound.  
 The *silent snow-mass*, || loosening, || thunders, [God!  
*Ye dreadless flowers*, || that fringe the eternal frost!  
*Ye wild-goats*, || bounding by the *eagle's nest*!  
*Ye eagles*, || playmates of the *mountain blast*!  
*Ye lightnings*, || the *dread arrows* of the *clouds*,  
*Ye signs and wonders* || of the *elements*!  
 Utter forth *God!* || and fill the *hills* with *praise*.  
COLERIDGE.

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## CHAPTER IV.

### TRANSITION BETWEEN PARAGRAPHS.

IT being a primary requisite of a good delivery, that it exhibit the course of thought throughout a composition, the division into paragraphs must be manifested to the ear, as clearly as it is shown by the broken lines in printing, to the eye.



As each paragraph possesses a true unity, it must be uttered as a whole. The winding off required at its close, has already been treated of, under the head of Cadence ; a careful management of which must of course be the first object of attention, in exhibiting the transition to the next paragraph.

The commencement of a new one, must if possible, be given with a marked variation of manner. This is sometimes difficult to accomplish, when, as often happens, the new paragraph does not begin with any considerable change of subject or style. If indeed it introduces a different course of thought, or a decided variation in style, and if in addition, these are made prominent by words of strong emphasis, no difficulty need be experienced. In such cases, nothing more is required than a close adherence to the demands of the subject and language.

When there is no sudden or striking change of thought or language, the reader or speaker is thrown upon his skill in delivery, and must make a particular and careful effort to render manifest the completion of one paragraph, and the commencement of another.

Failures in this respect, generally begin with a neglect of the deliberate close and the decided pause, which are required in the extended cadence of the preceding paragraph. Let these be carefully executed.

Then let the change of position and attitude, and the actual rest which a speaker naturally indulges, be encouraged, and indeed studied.

In general, no pains ought to be taken to conceal them ; since the audience also need the relief which they afford.

If the speaker or reader has actually rested between two paragraphs, his voice, and indeed his whole delivery, will exhibit a certain fresh excitement upon entering on the next passage, which will almost be sufficient, of itself, to mark the transition.

Yet in following this direction, care must be exercised not to fall into a monotonous, yet common, habit, of beginning every paragraph in a loud and high tone, and one of such a sort as indicates either an undue excitement, or nothing more than freshness of animation.

Let a careful effort be made, to exhibit a tone of *entering upon a new and different train of ideas*.

The tone actually used in any particular case, will be made up of a complication of various slight differences of modulation, yet it is not necessary to their exhibition that we know at the time, what modulations we are actually using. An earnest effort to accomplish the desired effect, will be sufficient to produce them.

In short, let the reader or speaker, adhere closely to the demands of the words he is at any one time uttering.

But let him also study to vary, as much as possible, his method of commencing paragraphs, by means of other changes than those of inflexion and emphasis.

As a general rule, we must aim at *striking* variations. It is most easy, and in many respects most natural, to proceed in reading or speaking, with an unvarying uniformity. The increased exertion necessary for large audiences, makes this tendency so strong, that nothing but intentional skill, united to a high degree of self-possession, can counteract it.

An instructor finds the subject of the present chapter, extremely difficult to teach. Even after the student has faithfully practised himself, in pausing between the divisions of his discourse, and in exhibiting a decided transition of manner on a few words, he is yet liable, after uttering not more than one or two lines, to revert to the same modulations, attitudes and gestures, which he had been previously using.

Especially, therefore, in delivery adapted to large rooms, must not only a change of manner be exhibited at the begin-

ning of a paragraph, but be persevered in during its continuance, and be kept as decidedly peculiar, as the subject and language will permit.

As it is often a matter of little consequence, in writing or printing, whether a passage be considered as a single paragraph, or be subdivided into two or more, it will be found a good practical rule, to divide a composition for speaking, into as many as the course of thought will admit. But when this is done, the cadences will not be in every case low and formal; the pauses also, will sometimes be short.

In part first, we furnished, under the head of contrasts of force, an extract which will practise in transition, and the limits of the volume will allow of inserting but one more.

The example which follows, is selected not on account of the transitions being very striking, but because it admits of being divided into short paragraphs.

#### EXTRACT FOR PRACTISING TRANSITION.

*Shall we break the treaty?*

Sir, from *argument* calculated to produce conviction,  
I will appeal directly to the *hearts* of those who hear me,  
and ask,  
whether it is not *already*  
*planted there?*

I resort, especially,  
to the convictions of the *western* gentlemen,  
*whether,*  
supposing *no posts,*

and *no treaty*,  
the settlers will remain in *security*?

Can *they* take it upon them to say,  
that an Indian peace, under these circumstances,  
will *prove firm*?

*No*, sir,  
it will *not* be peace,  
*but a sword*.

*It will be no better than a lure*,  
to draw victims within the reach of the *tomahawk*.

On this theme,  
*my emotions are unutterable*.

If I could find *words* for them,  
if my *powers* bore any proportion to my *zeal*,  
I would *swell my voice* to such a note of *remonstrance*,  
it should reach *every log house beyond the mountains*.  
I would say to the inhabitants,  
*wake* from your *false security*:  
your *cruel dangers*,  
your more cruel *apprehensions*,  
are soon to be renewed:

in the *day* time,

your *path* through the woods will be *ambushed*:

the *darkness* of *midnight*

will *glitter* with the blaze of your dwellings.

You are a *father*—

the blood of your sons shall fatten your *cornfield*:

you are a *mother*—

the *war-whoop* shall wake the sleep of the *cradle*.

On this subject

you need not suspect any *deception* on your feelings.

It is a spectacle of horror that *cannot* be overdrawn.

If you have *nature* in your hearts,

it will speak a language

compared with which, all *I* have said, or *can* say,

will be *poor and frigid*.

Will it be whispered,

that the treaty has made me a *new* champion - for the protec-  
[tion of the frontiers?

It is *known*

that my *voice* as well as *vote*,

has been *uniformly* given,

in conformity with the ideas I have expressed.

Protection is the *right* of the frontiers ;  
it is *our duty* to give it.

Who will accuse me of wandering out of the subject ?  
Who will say that I *exaggerate* the tendencies of our meas-  
ures ?  
Will any one answer by a *sneer*,  
that *all this* is idle preaching ?  
Will any one deny, that we are *bound*,  
and I would hope, to good purpose,  
by the most solemn sanctions of *duty*,  
for the vote we give ?  
Are *despots*, alone,  
to be reproached with *unfeeling indifference* [blood of their subjects ?  
to the tears and  
Are *republicans* irresponsible ?  
[cabinets and kings,  
Have the principles upon which you ground the reproach upon  
*no practical influence* ;  
*no binding force* ?  
Are they merely *themes of idle declamation*,  
introduced to decorate the morality - of a newspaper essay,  
or to furnish pretty topics of *harangue* [that state house ?  
from the windows of  
I trust it is neither *too presumptuous*, nor *too late* to ask ;

Can you put the dearest interests of society at risk,  
without guilt,  
and without remorse?

It is vain to offer as an excuse,  
that public men are not to be reproached,  
for the evils that may happen to ensue from their measures.

Those I have depicted  
are not unforeseen;

they are so far from inevitable,

we are going to bring them into being by our vote.

We choose the consequences,

and become as justly answerable for them,

as for the measures that we know will produce them.

By rejecting the treaty,

we light the savage fires,

we bind the victims.

This day we undertake to render account

to the widows and orphans whom our decision will  
[make,  
to the wretches that will be roasted at the stake.

to our country,

and I do not deem it too serious, to say,

to *conscience*,  
and to *God*.

WE ARE ANSWERABLE !

and if *duty* be any thing more than a *word of imposture*,  
if *conscience* be not a *bugbear*,  
we are preparing to make *ourselves*  
as *wretched* as our *country*.

FISHER AMES.



## PART III.

### EXPRESSION.

HITHERTO we have considered delivery merely in reference to intelligibility and force. Exposition of Thought, which we last discussed, is a subject entirely distinct from that of Expression. The latter does not proceed from the understanding, or from the imagination ; it springs from feeling.

Suppose two persons to read or speak either of our extracts, and each to exhibit precisely the same delivery, so far as it can be influenced by the directions we have hitherto given. The two will set forth the same ideas, and give them the same relative importance. They will be equally earnest and forcible. The attention of an audience may be as completely enchained by the one as by the other. The hearers may even be impressed and gratified in an equal degree by both. All this may be done, and yet they may proceed in diametrically opposite styles of delivery. They may differ in Expression.

As Expression proceeds from feeling, it is obvious that persons of widely different temperaments and characters, must be predisposed to different styles of speaking. What we call a person's natural and characteristic manner, has its origin in such constitutional and habitual influences.

So too, the subject of an address, the nature of the occasion, and the peculiar character and circumstances of the audience, all exert their appropriate influences, and excite feelings in the speaker, which modify his style of expression.

Whoever be the speaker, an entire address, or at least a division or a paragraph, is characterized by some prevalent expression. We trust this will be shown by our subsequent clas-

sification, to be not only a fact, but one which has as definite a foundation in nature, as articulation, pause, inflexion or emphasis.

Our views on this subject are not theoretical, or the result of investigation on abstract grounds, but arise from observation of the varieties of manner exhibited by persons differing in age, character and profession, and aiming at different objects in speaking.

Nor is the subject difficult, either to teach or to learn. On the contrary, any particular style of expression is more easily imitated than the sum total of the numerous and subtle modulations which combine to effect a complete exposition of thought. Every natural style is produced by the continual recurrence of some simple and definite modification of tone. Mixed expressions do not so often appear in any one address, as might be expected previous to investigation; and when they do occur, are easily analyzed, their elements being few and definite.

Expression is always the result of two sets of influences, which are in nature perfectly distinct, although existing in conjunction. We shall describe these in separate chapters, and call them—

1. MOODS OF DELIVERY.

2. STYLES OF ADDRESS.

Every address exhibits a certain style, and also proceeds in one of the moods of delivery, or in a medium between them.

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## CHAPTER I.

### MOODS OF DELIVERY.

THESE are but two in number; a single exception which we shall hereafter mention, being but partial. They are—

1. The Direct;
2. The Meditative Mood.

The second might be called the indirect ; but the term we adopt, though less appropriate in reference to mere classification, is more descriptive of the actual state of mind which it expresses. When we speak of but two moods, we have reference to extreme degrees of each. An address often exhibits a medium or mixture of each of the two.

#### THE DIRECT MOOD OF DELIVERY.

Suppose a speaker makes an extemporaneous address, on a subject with which he is so familiar as to have all his ideas, and their language, perfectly at his command. Suppose his whole matter and style are so prompt and fluent, that his thoughts are ready for use in his mind, and he has merely to employ them as instruments. Then suppose him to be exclusively occupied in endeavoring to influence his audience. If such be his situation and efforts, his delivery will be in what we call the *direct mood*.

In this mood, the speaker's energies are wholly *directed towards his audience*.

Every tone, look and gesture, shows that he is primarily, and indeed exclusively influenced, so far as his delivery is concerned, by this state of mind. Whether he asserts, explains, insists, persuades, urges, commands, exhorts, or appeals, it is primarily to them. None of these things are done in reference to strengthening his own convictions, or satisfying his own feelings in view of his subject. He endeavors exclusively to influence others ; and does not aim to satisfy himself *and* others. The truth and interest of a course of thought, are not dwelt upon abstractly, or for the gratification of his own mind, but are taken for granted, and enforced upon his audience. He is not assisting himself to think and feel, but occupied in making others sympathize with thoughts and feelings completely matured in his mind.

The pleadings of lawyers before juries, are generally in this mood of delivery, and with little or no admixture of the meditative. Still further illustration will be afforded under the next head, by the comparison of the two moods with each other.

To succeed in speaking in this mood, it will be sufficient for the student to put his mind into the state above described, and make vigorous efforts accordingly. Yet it will be interesting and useful to describe, in detail, the modifications of general manner which result from so doing.

1st. The *attitude* is that of leaning forward towards those addressed.

If they are very near, as in the case of a jury addressed by a lawyer, the body will lean forward from the hips. But if the audience is large, the body will not bend from the hips, but lean forward from the foot on which it rests,—generally from the right one.

It should be remembered that in graceful attitudes, the bending forward which expresses sympathy and a desire to bespeak attention, will not be principally at the neck. The head will incline *with the body*, and not by itself. Bending the head without the body, is apt to suggest a notion that the speaker feels too proud to be unreservedly polite, or sympathizing.

2d. In *gesture*, the arm will be freely extended, and not be half drawn back.

If this be not done, the speaker will be liable to appear either bashful, or too self-important to be in earnest.

There is an exception in the case of those familiar gestures of explication or argument, in which the elbows remain nearly at the sides of the body, and the gesticulations are made with the fore-arm and wrist. These are the gestures commonly used in conversation, and deserve to be cultivated in familiar delivery. Vide p. 45.

The wrist will be well bent back, and the thumb and forefinger widely opened, in order that the palm of the hand may make a frank and striking appeal.

3d. The voice will be open, distinct, clear, and earnestly sympathizing, in its tone.

The peculiar tone of voice which characterizes this mood of delivery, is that which the musicians call *reedy*. The clarionet, among musical instruments, exemplifies the quality in the most perfect manner. The voice does not exhibit the pure tone, in absolute perfection. It is more or less *palatal*, that is, assisted by reverberation from the palate or roof of the mouth, and not wholly *laryngeal*, or from the throat. Those who have not studied music, may recognize this quality of the speaking voice, from its resemblance to the tone of grave, yet *sympathizing* conversation.

When the direct mood of delivery is entered into with great earnestness, it naturally tends to make the *articulation* very distinct.

The voice inclines to execute each syllable with an elaborate finish. Even in rapid speaking, the utterance of the words and syllables in detail, has a certain deliberation.

Finally, the countenance has an open and earnest expression; the eyes looking directly and steadily (for most of the time) towards those addressed.

#### THE MEDITATIVE MOOD.

In this, the speaker dwells upon ideas for their own sake, and for the satisfaction, at least in part, of his own mind.

If his audience coincide with him, they do so from pure sympathy, and not because he makes an especial effort to influence

them. The delivery is substantially the same as if the speaker were giving free utterance to his thoughts and feelings, without addressing an audience.

The purest exhibition of this mood, is heard in impassioned meditation and soliloquy. Although a soliloquy may powerfully affect an audience, yet it must not be addressed to them.

As in a soliloquy, so in lower degrees of the meditative mood, the speaker *reflects* upon ideas and feelings, while he is uttering them. He enforces them for his own satisfaction, as well as for that of his hearers, upon whom he acts, as it were, indirectly.

The meditative mood is used to express *conviction*, the speaker's *personal interest*, and the interest common to him and his audience. The direct, is that of pure affirmation, inculcation, persuasion and appeal.

The direct is *objective* in its efforts, and the meditative more or less *subjective*.

The speaker being more or less in a state of meditation and reflection, this state influences his whole appearance.

1st. His ATTITUDE is more erect and self-balanced, than when speaking in the direct mood. The head slightly inclines to be thrown backward, while the eyes look more or less upwards.

2d. The arm, in gesture, tends more upwards, and the palm of the hand is less strikingly presented to the audience.

3d. The voice, though it may exhibit any degree of earnestness and passion, has a more thoughtful and soliloquizing tone—sounding more as if the speaker had no audience before him.

The Pure Tone, (vide p. 58,) in its highest perfection, is heard only in this mood of delivery. Indeed, the most perfectly musical sound of the speaking voice, is called for only in the

recitation of interesting or elevated poetry, or of prose, that like poetry, addresses the imagination and feelings more than the understanding. When one is reading or reciting, rather than speaking, it is often required that the quality of voice be as absolutely musical as in the most perfect execution by the masters of singing.

When the meditative mood of delivery is carried to the degree of soliloquy, the voice is so completely in the throat as to exhibit more or less of a hollow sound. But in practice, this tendency to hollowness of tone must be in a good degree contracted, or it will be apt to degenerate into obscurity, or into *mouthng* and *affectation*.

The natural tendencies of the utterance are to be less distinct in *articulation*, in this mood of delivery. The voice being less open, broad and clear, and the utterance being more in the throat, the consonants are enunciated with less strength and precision. They are likewise not so much dwelt upon as in the direct mood.

Hence the speaker needs to take more pains to articulate with completeness and precision.

Indeed so little is it natural to be distinct and articulate in the meditative mood, that if delivery which proceeds in a high degree of it is made perfectly successful, the flow of utterance of thought and feeling, is constantly accompanied by a separate effort to be distinct and intelligible.

Hence we see the reason of the common fact that thoughtful and intellectual men are apt to have an indistinct articulation in public reading or speaking.

The reading or recitation of poetry, or of soliloquies, requires that this separate effort for articulation be made with very great care and patience.

The most interesting exemplifications of eloquence in the *meditative mood*, are afforded by poets reading or reciting their own productions with enthusiasm, and by eloquent clergymen.

Speakers who manifest cultivated minds and elevated characters, always speak more or less in this mood. Even when their utmost energies are exerted to convince or persuade their auditors, they still manifest, for the greater part of the time, a thoughtfulness of manner, which proves that they endeavor to satisfy their own minds, as well as those of others. •

Instructive and interesting lectures, should always be delivered chiefly in this mood.

Whenever the ideas expressed concern the whole human family, or the speaker's fellow countrymen, the meditative mood should be more or less conspicuous in the delivery.

This mood contributes most to dignity, elevation and sincerity of delivery. Yet it is frequently observed that men of superior talents, high cultivation, and great earnestness of character, are dull and uninteresting speakers. They are so even when speaking extemporaneously, and when their matter and style are such as may be expected from their talents and characters. Such speak purely in the meditative mood, but *without excitement*, and with an *abstracted* manner. They do not sympathize with their audience, or endeavor to influence them.

There is, then, an **ABSTRACTED MOOD** of delivery, which is meditative *and inexpressive*, and which ought always to be avoided.

These considerations suggest an explanation of the fact so commonly observed, that eloquent writers are not always eloquent speakers. It is also true, on the other hand, that many eloquent extemporaneous speakers cannot write with eloquence. The minds of the former class work best in solitude, and are rendered confused and feeble, by the presence of their fellow men. The latter class have their minds aroused by the presence of an audience. The former are hindered, and the latter excited, assisted and encouraged, when occupying the situation of a speaker.



The peculiarly impressive tone which we so often hear in public prayer, is an exemplification of the meditative mood in delivery. When most appropriate, it differs little, if at all, from the tone of a loud and earnest soliloquy. In most cases also, the awe which the person officiating experiences, makes his voice highly pathetic, that is, causes it to proceed in the intonation of the *semitone*, which will hereafter be described.

As the most elevated and interesting delivery generally exhibits a mixture of both the two moods which have just been described, it is a useful expedient for a student of elocution to practise repeating the same passage in each of them separately, and afterwards to make use of such a medium between the two extremes, as is most appropriate for the composition, and for the time, place and occasion, in which he is preparing to speak. On some occasions likewise, one or the other mood is required, without any admixture of its opposite.

No separate examples are therefore required for practising the moods. Any extract may be employed for either or both. No compositions except soliloquies, are confined to one mood, in every possible circumstance.

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## CHAPTER II.

### STYLES OF ADDRESS.

THESE are independent of the Moods, and are of two classes, according as they represent *thought* or *sentiment*; according as they attempt to *compel* conviction, or simply make an *appeal*.

The styles which set forth thought, address chiefly the *understandings* of the audience.

Those of sentiment, appeal primarily to *imagination* and *feeling*.

The two classes are opposed to each other.

Their general characteristics may be explained by referring to exemplifications of each, with which all are familiar.

Suppose a debater earnestly contending for victory on an exclusively logical question; or a lawyer engaged in a purely legal argument before a judge. In either case, there is no room for imagination or sentiment; the understanding alone is addressed. The feelings which give warmth and animation to the delivery, are those only which accompany pure argument, and strife for victory in debate. Such oratory is in one of the styles characterized by the *expression of thought*, and an effort to *compel* assent.

On the other hand, how different are the examples of genuine poets, or of interesting clergymen, who express ideas of imagination and sentiment, as well as of logical reasoning. These do not force us, they interest us. Instead of being driven, as it were, by the energy of their understandings and wills, we voluntarily sympathize, and take pleasure in coinciding with them. Although sentimental delivery exhibits thought, yet it appeals primarily to the imagination. Nor does the speaker aim to force others to feel with him; he himself feels with them. His will and energy of character are not brought to bear upon them, to produce a change in their feelings and convictions. The utmost compulsion attempted, is that of an earnest and sympathizing *appeal*.

Argument with a direct effort to carry a point, may indeed be assisted by imagination and sentiment; but in this case the latter are not simply spontaneous; they are made use of as additional instruments of compulsion. The speaker gives utterance to them, not from mere impulse, but because he intends to influence others by them.

Although particular styles of composition most naturally suggest corresponding styles of address, yet any composition admits of being read or spoken in any style.

Even pure logical argument may be exhibited with a *sentimental manner of presentation*. The speaker may avoid affirming positively, but content himself with stating or offering his arguments, and then leaving his hearers to coincide with him or not. This is the most agreeable, and one of the most common modes of presenting argument, in conversation.

The most appropriate names of the two classes of styles, will be different, according to the aspects under which they are viewed. If regard be had to the nature of the compositions which respectively demand them, they will be called those of thought and reasoning, on the one hand, and those of imagination and sentiment, on the other. The other aspect regards the sort of exertion made by the speaker, and according as he endeavors to compel his hearers, or contents himself with appealing to them, they might be termed the compulsory, and the appealing styles; or they might receive the names of active, and passive.

We think it best, however, to name the two classes according to the demands, in ordinary circumstances, of the composition to be delivered. When the understanding is primarily addressed, the thoughts are *affirmed*, and if they are enforced, it is done by forcible affirmation. This produces what is called forcible declamation; and we should adopt the term declamation, were it not that it is often used as one of disparagement in criticisms on oratory. The term didactic might be employed, except that the word has, in strict propriety, a more limited meaning.

We shall therefore call the two classes: the AFFIRMATIVE, and the SENTIMENTAL styles of address.

The distinctions which we are now considering, are liable to be confounded with those of the Moods of delivery. Yet they are entirely different. Although argumentative or forensic speaking generally proceeds in the Direct Mood, yet it may with propriety be more or less Meditative. The speaker may

*affirm* either to himself, or to others, or to both. So too, the delivery which springs from imagination and sentiment, may either proceed in the direct mood, and appeal to others, to bespeak their attention and sympathy, or it may be in the meditative mood, and exhibit no especial directing of look, voice and gesture, towards the audience.

The whole number of the unmixed styles of address, in practical speaking, is twelve. One half of them, however, are modifications of the others, and thus we have six primary divisions. Each class has three styles, as exhibited in the following table.

### I. Affirmative Styles.

#### 1. Affirmation.

##### a. Explanatory Affirmation.

#### 2. Impassioned Affirmation.

##### a. Impassioned Explanatory Affirmation.

#### 3. Contentious Affirmation.

##### a. Contentious Explanatory Affirmation.

### II. Sentimental Styles.

#### 1. Simple Sentiment.

##### a. Simple Pathetic Sentiment.

#### 2. Impassioned Sentiment.

##### a. Impassioned Pathetic Sentiment.

#### 3. Hortatory Sentiment.

##### a. Hortatory Pathetic Sentiment.

In each class, the second style is more powerful than the first, and the third than the second. The three styles in each may therefore be considered as different degrees, as well as different kinds of force. The description of them under their several heads, will show that nature has appropriated a definite and precise tone of voice for each.

It may be asked, are there no mixed styles? We believe there are but few. Each style may be in one of the two moods, or in a medium between them. They may also be exhibited

with a difference in respect of qualities which do not influence the style; the principal of which are *familiarity*, and its opposite, *gravity*; *force*, and its opposite, *moderation*; *liveliness*, which is made up of familiarity and force; *dignity*, which requires gravity and some degree of the meditative mood; *suavity* which is effected by a smooth quality of voice, and sometimes by a prolonged vanish; and *sympathy*, which depends to a considerable extent on look and gesture, but likewise employs a clear and reedy tone of voice.

The first style in each class, viz. that of Simple Affirmation, and that of Simple Sentiment, is not necessarily destitute of force.

On the contrary, some of the most powerful passages of declamation, as, for instance, that from Plunket, on p. 267, exhibit a vehement, but yet unimpassioned force of delivery; and on a similar principle, many of the most powerful passages of sentiment, are likewise unimpassioned. An impassioned style, however, is more strongly influential on an audience, than the highest degree of force with an unimpassioned manner.

The impassioned styles are distinguished by some personal emotion of the speaker, which colors his whole intonation. The emotion is often some definite feeling, such as surprise, wonder, triumph, exultation, sorrow, pity, regret, and various others, which all have names, and each of which is generally furnished by nature, with a certain mode of exhibition. Yet no style of delivery, according to the above classification, depends on the peculiar nature of the emotion or passion exhibited. They are determined rather by the presence or absence of any emotion at all, affecting the current tone of voice, and employed, not for its own sake, but as an expression of earnestness. The modifications of tone which distinguish the styles, are entirely independent of those which constitute the natural language of the different passions. The study of the latter is

not necessary for oratory, being required only in the art of acting; in artistic recitation; and in such speaking as is intended to exhibit a display of art, or in other words, is intentionally executed as a sort of acting.

In fact, it is not necessary that Impassioned Affirmation or Sentiment, in delivery, exhibit any one of the various *passions*. The word impassioned does not, in common usage, necessarily convey such a meaning. We familiarly speak of *impassioned earnestness*, and it is in this sense that we employ the word in our classification. We may affirm a truth with great force of delivery, or we may do so with an impassioned earnestness of affirmation. The distinction between the two we shall explain more fully, when we treat of each style specifically.

Previous, however, to describing and illustrating each, it will be satisfactory to the student, to present a brief explanation of the discoveries made by Dr. Rush, in regard to the vocal functions by which they are executed. But although this gentleman has described them with his accustomed accuracy, he has not systematically appropriated them to their natural uses.

Every syllable in discourse has a slide. A slide is either simply upwards or downwards; or it proceeds first in one direction and then in its opposite, constituting a wave.

*Explanatory* expression is (in our opinion,) given by a waving slide. An expression which is not explanatory, has a slide simply upwards or downwards.

But the slide may be without any stress, or force of utterance, on one portion more than on another; or it may have stress on different parts. The stress may be on the beginning, i. e. at the first issuing of the syllable; or in the middle; or at the end. It may also be first at the beginning, and then at the end; and, finally, it may be a stress carried with great energy throughout the whole extent of the slide. Each of these six variations in respect of stress is the characteristic of a distinct style.

These distinctions have long been recognized in music, and have each received an appropriate name, with reference to style of musical expression. Indeed, so far as we can discover, after improving every opportunity, for many years, of listening to well executed music, expression in this art is produced by the same means as in either reading, speaking or conversation.

It must be borne in mind that expression, whether in music or in elocution, is something which characterizes every note or syllable. Each style of delivery has therefore a peculiar mode of uttering all the syllables, which is independent of emphasis, inflexion, or any other element of utterance. Yet it will, of course, be most conspicuous on accented and on emphatic syllables, as well as on those which have long quantity, or which are delivered with slowness, or with energy. The same is equally true of notes in music.

We now proceed to describe and exemplify the several styles. Under each head we shall also refer to such of the preceding extracts as belong to it, and thus classify all in the volume, in respect to styles of delivery.

#### UNIMPASSIONED AFFIRMATION.

This may be exhibited either with calmness, with animation, or with a vehement and even violent force.

It is used for stating pure fact or thought, provided the statement is made by assertion, and without an appeal.

Its tone is that produced by the unvarying recurrence of stress upon the beginning of each syllable. This "radical stress" is instantly followed by the commencement of the vanishing movement on the syllable: vide p. 61.

It has been already described in part first, p. 67. But we then had in view a high degree of this mode of enforcement, with reference merely to preparatory exercises of the voice; such being the easiest and most common form of Animation.

In the compositions to which this style of delivery is most appropriate, there is commonly a frequent occurrence of emphatic falling inflexions, which are accompanied by the downward stroke in gesture. It often happens likewise, that circumflex inflexions occur on such emphatic words as demand a pointed designation, but yet require to end with a rising inflexion, on account of suspension of sense.

Among our previous extracts, may be classed under this style, those commencing on p. 267 (which should be vehement)—on p. 282 (which is calm)—on p. 296—the intensive passages, pp. 297 and 298—and the remonstrative, p. 303.

The following extract may be spoken without impropriety in the next style, viz. that of Explanatory Affirmation. But if carefully examined, it will be perceived to belong to that now under consideration. It may be spoken, either calmly, or with a high degree of force.

#### ON THE FEDERAL CONSTITUTION.

When we have formed a constitution upon *free principles*,  
 when we have given a *proper balance*  
 to the different branches of administration,  
 and fixed *representation*  
 upon *pure and equal principles*,  
 we may, with *safety*,  
 furnish it with *all the powers*  
 necessary to answer, in the most *ample manner*,  
 the purposes of government.  
 The *great desiderata*,



are a *free representation*, and *mutual checks*.

When *these* are obtained,  
all our apprehensions - of the *extent of powers*,  
are *unjust* and *imaginary*.

What, then, is the *structure*  
of this constitution?

*One* branch of the legislature  
is to be elected by the *people*—  
by the *same* people who choose your *state* representatives.  
Its members are to hold their office *two years*,  
and then to *return* to their *constituents*.

*Here*, Sir,  
the *people* govern :  
here *they* act,  
by their immediate representatives.

You have also a *senate*,  
constituted by your *state legislatures*—  
by men, in whom you place the *highest confidence*,  
and forming *another representative* branch.

Then, again, you have an *executive* magistrate,  
created by a form of election,

which merits *universal approbation*.

In the *form* - of this government,

and in the *mode of legislation*,

you find *all the checks*,

which the greatest politicians, and the best writers,

have ever conceived.

The entire organization is so *complex*;

so *skilfully contrived*,

that it is *next to impossible*,

that an *impolitic*, or *wicked* measure,

should pass the great scrutiny, with success.

Now, *what* do gentlemen *mean*,

by coming forward, and *declaiming* - *against this government*?

*Why* do they say,

we ought to *limit its powers*,

to *disable* it,

and to *destroy* its capacity - of *blessing the people*?

Has *philosophy* suggested,

has *experience* taught,

that such a government

ought *not* to be *trusted*,

with every thing necessary - for the good of *society*?

Sir, when you have *divided* and *nicely balanced* the de-  
[partments of government,  
when you have strongly connected the *virtue* of your rulers

[with their *interests*,  
when, in short, you have made your system as *perfect*

[as human forms *can* be,  
you *must place confidence*,

you *must give power*.

ALEXANDER HAMILTON.

### 1. a. EXPLANATORY AFFIRMATION.

This combines an explanatory tone with enforcement of Affirmation by radical stress. A careful effort to explain all our ideas, causes each syllable to have a waving slide.

Though many syllables are so short as to afford no opportunity for a perceptible wave, yet even such exhibit a vocal effort towards one. On the longer syllables, the wave is conspicuous, and especially on the accented vowels of emphatic words.

The gestures, in this style of address, incline more than in the preceding, to waving and sideway motions, and are especially characterized by gesticulations made from the wrist, instead of from the elbow, or shoulder.

As the voice endeavors to proceed, as much as possible with waving slides, the syllables are more prolonged than in the preceding styles, and the articulation of the terminal letters of words is particularly distinct.

*Note.*—In part first of this work, the section (p. 129) on the Tone of Communicating Thought, has partially anticipated our present subject. But in that section we had reference, not to particular styles of address,

but to that general care by which every part of delivery is so managed as to appear like an actual exposition of ideas, and not like an abstract and absent minded enunciation of words instead of thoughts and feelings.

The extracts on pp. 268, 274, and 278, demand this style of delivery, and a high degree of force and power.

The following extract is explanatory, as well as didactic ; but familiar and lively, rather than forcible.

#### HAMLET'S ADVICE TO THE PLAYERS.

Speak the *speech*, I pray you,

as *I* pronounced it to you ;

TRIPPINGLY on the tongue.

But if you mouth it, as many of our players do,

I had as lief the town crier had spoken my lines.

And do not - saw the air - too much,

with your hands, thus ;

but use all gently.

For in the very torrent,

tempest,

and, as I may say, whirlwind - of your passion,

you must acquire and beget a temperance,

that may give it smoothness.

Oh ! it offends me to the soul,

to hear a robustious, periwig-pated fellow,

tear a passion to tatters,

to *very* rags,

to split the ears of the *groundlings*,

who, for the most part,

are *capable*

of nothing - but *inexplicable dumb shows*, and *noise*.

Pray you, *avoid* it.

Be not too *tame*, - neither;

but let your *own discretion*

be your *tutor*.

Suit the *action* to the *word*,

the word to the action;

with *this* special *observance*,

that you *o'erstep* not the *modesty of nature*;

for any thing *so overdone*

is *from* the *purpose*

of playing;

whose *end* is,

to hold, as 'twere, the *mirror*, *up* to nature;

to show *virtue* her *own feature*,

*scorn*, her *own image*,

and the very *age* - and *body* - of the time, his *form* and

[*pressure*.

Now, this *overdone*,  
or come *tardy* off,  
though it make the *unskilful* laugh,  
cannot but make the *judicious* grieve;  
the censure of *one* of which  
must, in your allowance,  
overweigh a *whole theatre*  
of *others*.

Oh! there be *players*, that I have seen play,  
and heard *others* praise,  
and *that* highly,  
that, having neither the *accent* of Christian,  
nor the *gait*  
of *Christian*, *pagan*, nor *man*,  
have so - *strutted*, and *bellowed*,  
that I have thought some of nature's *journeymen* [men,  
had made  
and *not* made them *well*;  
they *imitated* *humanity*  
*so abominably*!

SHAKESPEARE.

## 2. IMPASSIONED AFFIRMATION.

In the preceding styles, a speaker may be highly vehement, and yet exhibit a degree of coolness; the force with which he speaks proceeding from clearness of understanding, and energy of affirmation.

The present style implies personal feeling and impassioned earnestness; and is accordingly more powerful in its effect, when employed with energy.

Passages which demand this style, in addition to impassioned earnestness, generally exhibit frequent colorings from various emotions which accompany excited argument; such as wonder at absurdity; surprise at mistakes; contempt for false reasoning; triumph in view of truth; indignation at error; joy, satisfaction, complacency, confidence, and others.

The *tone* of Impassioned Affirmation, is the *median* stress; i. e. a stress in the *middle* of each syllable.

In music, this is called the swell, and produces the same effect as in elocution, when given on notes no longer than the syllables of speech.

The swell is generally sudden. In the radical stress of the preceding styles, the first issuing sound of the vowel is the loudest part of the slide. The median stress begins with a slight sound of the vowel, which instantly swells to a forcible one, and immediately afterwards ends with a quick vanish at the end of the syllable.

The gestures in this style, are slower and less sudden. The sweeping motions of the arm are wider, and with a slow strength. The breast is heaved up, and swells with earnestness, and the muscles of the arm are nerved to the highest state of tension.

Among our extracts in previous chapters, those demanding this style, are on pp. 53, 110, 117, 120, 220, 261, 271, 281.

The following is from a speech by Brougham, on the occasion of a solemn affirmation made by the Duke of York, that in the not improbable event of his succeeding to the crown, he should never approve a bill for Catholic emancipation. It requires the most vehement enforcement.

Will any man tell me,  
 that he has *now* confident hopes of the Catholic Question?  
 Does any man really believe *now*  
 that the Catholic Bill will pass?  
*Does any man believe*  
 that the ominous news of this day,  
 which has gone forth to England and Ireland,  
 will not *ring the knell of despair* in the ears of the Catholics?  
 Instead of a majority - of *twenty seven* members of this house,  
 to save the empire from convulsion,  
 I believe *nothing* can save Ireland,  
*nothing* can preserve the tranquillity of Ireland,  
 and *save England* from *new* troubles,  
 but an *OVERWHELMING* majority.  
*Now, too* is the time,  
 or *not* for *years*.  
*This* is the hour of its good fortune.  
*This reign—*



the *present* reign,  
is the critical moment - of its probable success.

The time may pass *quickly* by you ;

the glorious opportunity may soon be *lost*.

After a little *sleeping*, and a little *debating*,

and a little sitting upon *these benches*,

and a little *folding* of your *arms*,

and a short passing space of languid procrastination,

the *present auspicious occasion* will have **DISAPPEARED**,

and the dominion of **BIGOTRY** and **DESPOTISM**

will come, in *all its might*, upon our slumberings,

like an *arm-ed man*, - in the *night*,

and *destroy* the peace of *Ireland*,

*endanger* the safety of *England*,

and *threaten* the liberties of the *general empire*.

It becomes us, then,

to set our house in order, *by times*,

and to recollect,

that if we carried up the Bill, [majority of *nineteen*,  
on a former occasion, by a

and it *failed* in the house of *Peers*,

there is *ten thousand* fold the necessity  
 for taking this *last* opportunity - of bringing the question to a  
 [conclusion,  
 because an event *may* happen,  
 when you will have *no longer* the option;  
 when even if the Bill should be carried—  
*not* by a majority of *nineteen*, or *twenty seven*,  
 but by a *unanimous vote* - of both houses of *Parliament*,  
 and the *voice of the whole country*,  
*even* if the country *streamed with blood*,  
 the measure *could* not be effected,  
*except* by an *inseparable breach* - with the *Crown*.

BROUGHAM.

In the following magnificent defense of his conduct by Demosthenes, we mark many of the questions with falling slides, to indicate the *triumphant* tone with which they should be put. A powerful effect is also produced by intensive emphases.

Athenians! *consider*;

*what* was the part of a *faithful* citizen?

Of a *prudent*, an *active*, and an *honest* minister?

Was he not to secure *Eubæa*,

as our defence against all attacks - by *sea*?

Was he not to make *Bæotia* our barrier on the *midland* side?—

the cities bordering on *Peloponnesus* our bulwark on *that* quar-

*Was he not* to attend, with due precaution, - to the *importa-*  
*tion of corn,*  
 that this trade might be *protected*, through *all its progress*,  
*up to our very harbor?*

*[seasonable detachments—*  
*Was he not* to *cover* those districts which we *commanded*, by  
 as the *Proconesus*, the *Chersonesus*, and *Tenedos*?

To exert himself - in the *assembly*, for this purpose,  
 while, with *equal zeal*,

he labored to gain *others* to our interest and alliance,  
 as *Byzantium*, *Abydos*, and *Eubæa*?

*Was he not* to cut off  
 the *best* - and most *important* resources of our *enemies*,  
 and to *supply* those in which *our country* - was defective?

*And all this you gained*  
 by *my counsels*, and *my administration*.

*Such counsels*,  
 and *such* an administration,  
 as must appear, upon a *fair* - and *equitable view*,  
 the result - of *strict integrity*;  
 such as left *no favorable juncture* *unimproved*,

through *ignorance*, or *treachery*;

such as EVER HAD THEIR DUE EFFECTS,

as far as the judgment and abilities of *one man*

could prove effectual.

But if *some Superior Being*,

if the misconduct - of your *generals*,

if the iniquity - of your *traitors*,

or if *all these together* broke in upon us,

and, at length, involved us in *one general devastation*,

how is DEMOSTHENES to be blamed?

Had there been a *single man*,

in each Grecian state,

to act the same part which *I* supported in *this city*;

nay,

had but *one* such man been found in *Thessaly*,

and *one* in *Arcadia*,

actuated - by *my* principles,

not a *single Greek*,

either *beyond*, or on *this side* Thermopylæ,

could have experienced the misfortunes - of *this day*.

All had then been FREE and INDEPENDENT,

in PERFECT TRANQUILLITY, SECURITY, and HAPPINESS,  
*uncontrolled*, in their several dominions, by any *foreign* power,  
 and *filled with gratitude* to you and to your state,  
 the *authors* of these blessings so *extensive* and so *precious*.  
*And all this by my means.*

DEMOSTHENES.

## 2. a. IMPASSIONED EXPLANATORY AFFIRMATION.

This differs from the preceding, in the employment of waves, and in the earnest long quantity which they require.

The following extract from an argument before a jury, will readily suggest the peculiarly powerful declamation which constitutes this style.

In the case - of a *civil* action, Gentlemen of the Jury,  
 throughout the *whole range* of *civil* injuries,  
 the master is always, *civiliter*,  
*answerable* for the act of his *servant* or *agent*;  
 and accident or neglect  
 can therefore be *no answer*  
 to a plaintiff - complaining of a *consequential wrong*.  
 If a *driver* of a public *carriage*  
*maliciously* overturns *another*, upon the road,  
 whilst the *proprietor* is *asleep* in his *bed*, at a *hundred miles*  
 the party injuring

must, unquestionably, pay the *damages*, to a *farthing* ;  
 but though such malicious servant might *also* be *indicted*,  
 and suffer an *infamous judgment*,  
 could the *MASTER*, also, become the object of such a prosecution? [tion ?  
*Certainly not !*

In the same manner, *partners in trade*  
 are, *civilly*, answerable for bills drawn by one another,  
 or by their agents drawing them by *procuracion*,  
*though - fraudulently*,  
 and in *abuse* of their *trusts* ;

but if one partner commits a *fraud*,  
 by *forgery*, or fictitious *endorsements*,  
 so as to subject *himself* to death, - or other punishment by [indictment,  
 could the *other* partners be indicted?

To *answer* such a question, here, would be *folly* ;  
 because it not only answers *itself*, in the *negative*,  
 but exposes to *scorn*

[civil actions.  
*every* argument which would confound *indictments* with

*Why*, then, is *printing and publishing*  
 to be an exception - to *every other* human act?

*Why* is a man to be answerable *criminaliter*,

for the crime of his servant, in *this* instance,  
more than in *all other* cases?

As far, indeed, as *damages* go,  
the principle is *intelligible* and *universal*;

but as it establishes a *crime*,  
and inflicts a punishment which *affects character* and *imposes* [disgrace,  
it is *shocking* to *humanity*, and *insulting* to *common sense*.

*How* is this *vindicated*?

From the *supposed* *necessity* of the case.

An indictment for a *libel*

is, therefore, considered to be an *anomaly* - in the law.

It *was* held so, *undoubtedly*;

but *the exposition of that error* lies before me;

the *Libel Act* lies before me,

which, *expressly*, and *in terms*,

directs that the trial for a libel

shall be conducted like EVERY OTHER TRIAL, [CRIME ; for ANY OTHER

and that the jury shall decide,

*not* upon the mere fact - of *printing* or *publishing*,

but upon the *whole matter put in issue*,

[CHARGED BY THE INDICTMENT.  
that is, the publication of the libel - WITH THE INTENTION

THIS is the rule by the Libel Act;  
 and *you* - the *Jury*, as well as the Court, are *bound* by it.  
 ERSKINE.

### 3. CONTENTIOUS AFFIRMATION.

This might also be called the Forensic style; being that used in the most vehement debates, and by lawyers, in their most powerful pleadings. It expresses the extreme of earnestness in contending for victory, or in striving to gain a cause; and calls for a corresponding degree of mental and bodily energy.

Its tone is that of the *compound stress*; i. e. a stress first at the beginning and then at the end of a syllable.

The middle part of the slide is less forcible than the commencement, and instead of a vanishing termination, a sudden force is given at the end. Hence the terminal consonants of syllables and words are very strongly enunciated, and the articulation is forcibly distinct.

The gestures are numerous, and made with great strength and heartiness.

The extracts on pp. 56, 262, and 275, are from powerful pleadings of great lawyers, and require this style.

The following extract is from a speech of the most powerful of the French orators. Its object is to prevail on the legislature to adopt, *without examination*, an extreme measure intended to rescue France from national bankruptcy.

It will be perceived that the overpowering vehemence of this style and the next one, causes the groups to be long; and not only multiplies emphatic words, but sometimes makes more than one emphatic inflexion necessary in a phrase.

*Has not the Minister of Finance*

drawn a most ALARMING PICTURE of our present situation?

Has he not told you



that *delay* must *aggravate* the evil?

that a *day*, an *hour*,

a *moment*,

may render it *irremediable*?

Have we any *other* plan,

to *substitute* for the one he proposes?

One of this assembly answers *yes*!

I *conjure* that member to recollect,

that *his* plan is *unknown*,

that it would require *time*,

to *explain* and *examine* it,

that, were it *now in discussion*,

its author may, perhaps, be *mistaken*;

or if *not*, that *we* may *think* he is,

and that, without the concurrence of PUBLIC OPINION,

the GREATEST POSSIBLE talents

would be of *no avail*, in the *present circumstances*.

*I*, too,

am *far* from thinking,

that the minister has proposed the *best possible* ways and [means;

but at *this* critical moment,

I cannot *even think* of placing *my* views in opposition to *his*.  
*However preferable*, I may deem them,  
I know that it is *in vain* for me  
to pretend to *his* prodigious *popularity*,  
the reward of such distinguished *services*,  
to his *long experience*,  
to his *reputation* of the *first financier* in *Europe*,  
or to the singular - and unprecedented *good fortune*,  
which has marked his career,  
*more* perhaps, than that of *any former statesman*.

We *must*, therefore,  
*come back* to the plan of *Mr. Neckar*.  
But, "*why* adopt it *without deliberation*?"  
Do you *think*, then, that we have *TIME*,  
to examine it in *detail*,  
to *discuss the principles*, and go over *all the calculations*?  
*No*,  
*no*,  
a *thousand* times - *no*.  
We can only propose *insignificant questions*,  
and *superficial conjectures*.

*What*, then, shall we *do*, by deliberating?

Lose the decisive *MOMENT*!

*involve* ourselves in *disputes* - about the *details* of a scheme,  
which we *really* do not *understand*;

*diminish*, by our *idle meddlings*, the *Minister's credit*,

which *is*, and *ought* to be, *greater* than our *own*.

Gentlemen,

*this course* is both *impolitic*, and *dishonest*.

[the *idea* of *bankruptcy*,

I would ask those who seem to be accustoming themselves - to

in preference to excessive taxes,

*whether a NATIONAL BANKRUPTCY!*

*is not itself*

the most *cruel*!

the most *unjust*!

the most *ruinous*,

of *all possible* taxes?

MIRABEAU.

### 3. a. EXPLANATORY CONTENTIOUS AFFIRMATION.

This differs from the preceding in the employment of waving slides.

Gentlemen of the Jury,

*How* any man can *rationaly vindicate*

the publication - of such a book as *Paine's Age of Reason*,  
 in a country where the Christian religion  
 is the VERY FOUNDATION - of the LAW OF THE LAND,  
 I am totally at a loss to conceive,  
 and have no wish to discuss.

How is a tribunal,  
 whose whole jurisdiction is founded upon the [and practice  
*solemn belief*  
 of what is here denied as falsehood and reprobated as impiety,  
 to DEAL - with such an anomalous defence?

Upon what principle is it even OFFERED to the court,  
 whose authority is contemned and mocked at?  
 [ously adopted in belief - and solemnly acted upon,  
 If the religion proposed to be called in question is not previ-  
 what authority has the court to pass any judgment AT ALL,  
 either of acquittal, or condemnation?

Under what sanction,  
 are the witnesses to give their evidence,  
 without which there can be no trial?

Under what obligations  
 can I call upon you, the Jury - representing your country,  
 to administer justice?

Surely,

upon *no other*,

than that you are *sworn* to administer it, under the *oaths* you  
[have taken.

The *whole judicial fabric*,

from the *king's sovereign authority* to the *lowest office of mag-*  
[istracy,  
has *no other foundation*.

The *whole*

is built, both in *form* and *substance*,

upon the *same oath* of every one of its ministers,

to do justice,

"as *God* shall help them hereafter."

ERSKINE.

#### STYLES OF SPEAKING CHARACTERIZED BY SENTIMENT.

These have been enumerated on p. 344. It ought to be mentioned that *all poetry* is to be read in one of them. The same assertion may be made, with very few exceptions, of dramatic composition. Conversation, likewise, is generally in the style of simple sentiment, though sometimes becoming impassioned. These styles are more interesting than those of thought, and sometimes require as vehement bodily and mental exertion. Their vehemence, however, is of a different kind; it is also, as will hereafter be explained, far more exhausting to the speaker.

Sentimental delivery generally uses long quantity, and consequently its *rhythm* (vide p. 188) is often such as in the chapter on that subject, we indicated by separating the letters of many of the words. Vide p. 148.

## 1. UNIMPASSIONED SENTIMENT.

Which we have also called *Simple Sentiment*. It may be calm and simply interesting, or warm and glowing in various degrees, without being impassioned.

Its tone is a *prolongation of the vowels* without stress.

Such a prolongation makes the voice more musical; and it will be found a good direction for acquiring it, to put the mind in a state similar to that of a singer. Yet in so doing, we must be careful not to fall into what is called *a tone*; the natural intonation of speech must be carefully preserved.

In sentimental delivery, the vowels occupy a larger portion of the slide than in the preceding styles. Take such a syllable as *old*: the *l* and *d* will be less dwelt upon, and enunciated with less strength. Sometimes, in the most interesting recitation of lyric poetry, the approximation to vocal music, in this respect, is very close. The vanishing movement also is executed in a more clear and musical quality of voice, and with less obscurity and huskiness of sound.

The previous extracts in this volume which require this style, but with different degrees of warmth and animation, are on pp. 62, 113, 139, 142, 151, 158, 264, 265, 297, 298, 303, 310, 312, 314, 319.

The two following passages from orations at Plymouth and at Bunker's Hill, are glowing, yet not impassioned.

## NEW ENGLAND.

The hours of this day are rapidly flying,  
and this occasion will soon be passed.

Neither we, nor our children,  
can expect to behold its return.

They are in the distant regions of futurity,

they exist only in the all creating power of *God*,  
 who shall stand here, a hundred years *hence*,  
 to trace, through *us*, their descent from the Pilgrims,  
 and to survey, as *we* have now surveyed,  
 the progress of their country, during the lapse of a century.

We would anticipate their *concurrence* with us,  
 in our sentiments of *deep regard* for our *common ancestors*.

We would anticipate, and *partake*  
 the pleasure with which *they* will then recount  
 the steps of New England's advancement.

On the morning of *that* day,  
 although it will not disturb *us*, in our repose,  
 the voice of acclamation and gratitude  
 commencing on the *Rock of Plymouth*,  
 shall be transmitted through *millions* of the sons of the Pilgrims,  
 till it lose itself in the murmurs of the *Pacific seas*.

We would *leave*, for the consideration of those who shall <sup>[our places,</sup> *then* occupy  
 some proof

that we *hold the blessings* - transmitted from our fathers,  
 in *just estimation*;

some proof of our attachment to the cause of *good government*,  
 and of *civil* and *religious liberty*;  
 some proof of a sincere and ardent desire,

to promote *every* thing - which may enlarge the *understandings*,  
and *improve* the *hearts* of men.

And, when, from the long distance - of a hundred years,

they shall look back - upon *us*,

they shall *know*, at least,

that we possessed affections,

which, running *backward*,

and warming with gratitude for what our *ancestors* have done for [our happiness,

run *forward* also to our *posterity*,

and meet them with *cordial* salutation,

ere yet they have arrived on the shore of being.

*Advance*, then, ye *future generations*!

We would *hail* you,

as you rise, in your long succession,

to fill the places which *we* now fill,

and to taste the blessings of existence,

where *we* are passing, and *soon* shall have *passed*,

our own human duration.

We bid you *welcome* to this pleasant land of the Fathers.

We bid you *welcome*

to the healthful skies, and the verdant fields of New [England,

We *greet* your accession

to the great inheritance which *we* have enjoyed.

We welcome you to the blessings of *good government*, and *religious* [liberty.

We welcome you to the treasures of *science*,

and the delights of *learning*.



We welcome you to the transcendent sweets of *domestic* life,  
 to the happiness of *kindred*, and *parents*, and *children*.  
 We welcome you to the immeasurable blessings  
 of *rational existence*,  
 the immortal hope - of *Christianity*,  
 and the light - of *everlasting truth*.

WEBSTER.

## THE BUNKER'S HILL MONUMENT.

Our object, in erecting this monument,  
 is to show our deep sense  
 of the value - and importance of the *achievements of our ances-*  
 and by presenting *this work of gratitude* to the eye, *[tors;*  
 to keep alive *similar* sentiments,  
 and to foster a *similar regard*,  
 to the *principles* - of the *Revolution*.  
 Human beings are composed *not of reason only*,  
 but of *imagination* also, and sentiment;  
 and that is neither *wasted* nor *misapplied*,  
 which is appropriated to the purpose of giving *right* direction - to *[sentiments,*  
 and opening *proper* springs of *feeling* in the heart.  
 Let it *not* be supposed  
 that our object is to perpetuate *national hostility*,  
 or even to cherish a *mere military* spirit.  
 It is *higher*, *purser*, *nobler*.  
 We consecrate our work to the spirit of *national indepen-*  
 and we wish that the *light of peace* *[dence,*

may rest upon it forever.

We rear a memorial

of our conviction of the unmeasured benefit - which has been  
[conferred on *our* land,  
and of the happy influences which have been produced by the same  
[events  
on the *general interests of mankind*.

We come, as Americans,

to mark a spot

which must be forever dear

to *us*, and our *posterity*.

We wish that whosoever, in *all coming time*,

shall turn his eyes *hither*,

may behold that the place is *not undistinguished*,

where the *first great battle* of the Revolution was fought.

We wish that this structure

may proclaim the *magnitude* - and *importance* of that event,

to *every class* and *every age*.

We wish that *infancy*

may learn the purpose of its erection from *maternal* lips,

and that weary and withered *age*

may behold it,

and be *solaced* by the recollections which it suggests.

We wish that *labor* may look up here,

and be *proud*, in the midst of its toil.

We wish that, in those days of *disaster*,

which, as they come upon *all* nations, must be expected to come  
[upon *us*, also,  
desponding *patriotism*

may turn its eyes hither  
and be assured that the foundations of our national power  
still stand strong.

We wish that this column  
[ples dedicated to God,  
rising towards heaven amid the pointed spires of so many tem-  
ples may contribute also to produce,  
in all minds,  
a pious feeling of dependence - and gratitude.

We wish, finally,  
that the last object  
on the sight of him who leaves his native shore,  
and the first to gladden him who revisits it,  
may be something  
which shall remind him of the liberty and glory - of his country.  
Let it rise,  
till it meet the sun in his coming;  
let the earliest light - of morning gild it,  
and parting day  
linger and play on its summit.

WEBSTER.

Calm philosophical eloquence often requires this style, as in  
the following extract from the New York translation of Hum-  
boldt's Cosmos. The delivery must proceed with absolute  
calmness and repose.

## EARTHQUAKES.

Before we quit the phenomena - of earthquakes,  
we must advert to the cause [and quite peculiar impression,  
of that indescribable, deep,

made upon us by the *first* earthquake we *experience*,  
even when it is accompanied - by *no subterraneous noise*.

The impression - does not, we believe,  
result from any recollection of destructive catastrophes  
presented to our imagination by narratives of *historical events*;  
what seizes upon us so wonderfully,  
is the disabuse - of that innate faith

in the fixity - of the solid and sure-set foundations of [the earth.  
From early childhood,

we are habituated to the contrast - between the *mobile* element - [water,  
and the *immobility* - of the *soil* on which we *stand*.

All the evidences - of our *senses*  
have confirmed this belief.

But when suddenly the *ground* begins to *rock beneath* us,  
the feeling arises in the mind,  
of an unknown, - mysterious power, in nature,  
coming into action, and shaking the solid globe.

The illusion of the whole of our earlier life [ted in an instant.  
is annihila-

We are undeceived as to the repose of nature;

we feel ourselves transported to the realm, and made subject to the [empire,  
of destructive unknown powers.

Every sound,—

the slightest rustle in the air,  
sets attention on the stretch.

We no longer trust the earth - on which we stand.

The *unusual* - in the phenomenon.

throws the *same* anxious unrest and alarm over the *lower* animals.

*Swine* and *dogs* are *particularly* affected by it;

and the *very crocodiles* of the Orinoco,

otherwise as dumb - as *our* little *lizards*,

leave - the shaken bed of the stream,

and run bellowing - into the woods.

To *man*,

the earthquake presents itself as an all-pervading - unlim-  
[ited something.

We can *remove* from an active *crater*;

from the stream of *lava* - that is pouring down upon our dwelling,

we can *escape*;

but with the *earthquake*,

we feel, that, whithersoever we fly,

we are still over the hearth of destruction.

HUMBOLDT.

### 1. a. UNIMPASSIONED PATHETIC SENTIMENT.

The ordinary slide on syllables that have no marked inflexion, extends through the interval of a musical tone.

Pathetic expression is given by the slide through a semitone.

In aiming to execute this slide, we must not attempt to proceed by means of a musical ear, but must *simply take on a pathetic expression of voice*.

Neither in so doing should we indulge ourselves in any approximation to a whine; or employ for the purpose a high pitch;

or exclusively use rising inflexions. Some authors have given directions to this effect, which are very erroneous. Let the student, who is curious in such matters, consult Dr. Rush, or Prof. Day.

The true pathetic not being very often required in practical speaking, and being also easy to exhibit, a single short extract will be sufficient. We mark the emphases with reference to the course of thought and the appeals to the imagination, and not to indicate a higher degree of pathos. The *expression* must be diffused over the whole.

#### ON THE DEATH OF HAMILTON.

*Sad*, my fellow citizens,  
are the recollections and forebodings,  
which the present solemnities  
force upon the mind.  
Five years have not elapsed,  
since your tears flowed for the *Father* of your country,  
and you are *again* assembled,  
to shed them over her *eldest Son*.  
The urn which bore the ashes of *Washington*,  
is *followed*  
by the urn which bears the ashes of *Hamilton*.

DR. MASON.

#### 2. IMPASSIONED SENTIMENT.

In the preceding style of simple or unimpassioned sentiment, the speaker yields himself passively to spontaneous impulses. He is borne on by a current, while his audience are carried along by sympathy—which, however, is not so much with the speaker, as with ideas which interest both alike.

In Impassioned Sentiment, the speaker is either actuated by some one of the emotions or passions, which are common to men, and have their specific names in every language, or, as in the case of Impassioned Affirmation, he feels an excited and intense earnestness, which is of the nature of passion.

This impassioned earnestness produces an internal activity and energy of mind and body. In the affirmative class of styles, the impassioned energy seems external (objective,) and resembles that of some bodily labor or exercise, such as fencing, mechanical employments, and athletic sports. But in the styles of sentiment, the body may be outwardly calm (except in the expression of the countenance,) while a vehement state of emotion exists within, and produces impassioned tones, by an excessive and exhausting internal effort of the vocal and respiratory organs.

Although, as has just been mentioned, various definite emotions may occur in this style of delivery, yet even these have, in addition to the natural tones and gestures by which they are expressed, a general enforcement given them by means of the prevailing tone of impassioned earnestness of sentiment.

This tone is the *vanishing stress* on each syllable.

It is exactly the reverse of the radical stress; the syllable commences with a feeble and almost imperceptible sound, and rapidly increases in force to the end, at which it leaves off abruptly. The extreme termination of the slide is its loudest part.

The bodily exertion by which this is effected, is that of a strong action of the breast and of the internal muscles of respiration and voice. In the most vehement efforts, the action is violent and even convulsive. It is always accompanied by a decided sensation at the bottom of the breast and pit of the stomach, of a strong effort to express deep inward feeling. Though the sensation is not ordinarily noticed, yet it is recognized by every one whose attention is turned to it. When great and prolonged strength of voice is employed by a person speaking

in this style, the external muscles below the pit of the stomach are brought into forcible action, so as to flatten the body in front; they thus assist in expelling the breath, and in keeping the chest full while the vocal organs are making a powerful effort on the termination of the syllable. From these physiological facts originate certain descriptive words and phrases of language, such as *deep*, or *profound earnestness*, *deep emotion*, *yearning sympathy*, and others.

The tone we are now considering, is not only the prevailing one of dramatic elocution, but is one of the most common that we hear in every day life; meeting us whenever emotion is expressed in conversation. The sobbing enunciation of words which we hear from a child weeping with indignation and anger, consists of the highest degree of the vanishing stress, on the slide of the semitone. We say the highest degree: for in the conversation of those who are less excited, different degrees are exhibited according to the amount of excitement.

When large rooms are to be filled, and when serious earnestness, and strenuous efforts to influence an audience, are called for, the long continued use of this tone is in the highest degree exhausting to the speaker. No skill in speaking, nor judgment in managing the breath, can wholly prevent such an effect. It is the instinctive and necessary employment of impassioned sentiment, which breaks down the health of those clergymen, who fulfil the precept of Horace:

“Si vis me flere, dolendum est ipsi tibi.”

If you wish me to feel, first feel yourself.

It was this physical and mental effort, which made Mrs. Jordan, a celebrated tragic actress, frequently vomit after leaving the scenes, and which caused Whitefield sometimes to vomit blood after preaching. A protracted continuance of it produces a sensation of sinking and distress at the stomach, which often destroys the appetite for a time, and makes the stomach revolt



at food. Yet let no one hope to be able to move the feelings of an audience without employing it: for it is the sole provision of nature for that purpose. The only remedy for exhaustion or impaired health, thus produced, is simply rest.

The previous extracts which require this style are at pp. 124, 144, 145, 146, 154, 167, 168, 213, 218 (at the bottom,) 286, 291, 314, 319, 322, 327.

All the extracts however, in the first and second parts of this volume, which we have referred to under the head of Impassioned Affirmation, may without impropriety, be spoken in the style we are now considering.

It depends on the speaker's personal character, and on the circumstances in which he is placed, whether it is most proper to appeal primarily to the understandings, or to the feelings of those whom he addresses.

Having furnished an example of the triumphant energy of Demosthenes in Impassioned Affirmation, it will be interesting to see exemplified his power in Impassioned Sentiment.

#### FROM DEMOSTHENES.

There are *two distinguishing qualities*, [nians, Athe-  
which the *virtuous citizen* should ever possess;  
a *zeal* - for the honor and preëminence of the *state*;  
in his *official* conduct,  
and, on *all occasions* - and in *all transactions*,  
an *affection* - for his *country*.

*This*

*nature* can bestow.

Abilities and success

depend upon another power.

and in this affection,

you find me

firm and invariable.

Not the solemn demand of my person,

nor the vengeance of the Amphictyonic council,  
[which they denounced against me,

nor the terror of their threatenings,

nor the flattery of their promises,

[roused like wild beasts against me,  
no, nor the fury of those accursed wretches - whom they

could ever tear this affection from my breast.

From first to last,

I have uniformly pursued

the just - and virtuous - course of conduct;

asserter of the honors,

of the prerogatives,

of the glory of my country.

Studios - to support them,

zealous - to advance them,

my whole being

is devoted to this glorious cause.

*I*

was *never known*

[tion - at the success of a *foreign power*;  
to march through the city with a face of joy and exulta-

embracing, and announcing the joyful tidings,

to those who I supposed would *transmit* it to the proper *place*.

*I* was never known to receive the successes of my own [country,

with *tremblings*;

with *sighings*;

with *eyes bending to the earth*,

like those impious men who are the defamers of the state,

as if, by such conduct,

they were not defamers of *themselves*:

who look abroad,

and when a *foreign* potentate

has established his power on the calamities of Greece,

*applaud* - the event;

and tell us we should take every means to *perpetuate* his power.

Hear me, *ye immortal gods*!

and *let not* - these their desires be *ratified in heaven*!

Infuse a *better spirit* into these men!

Inspire even *their* minds with purer sentiments!

*This* is my *first* prayer.

Or,

if their natures are *not* to be reformed,

ON THEM,

ON THEM ONLY,

*discharge your vengeance!*

*Pursue them both by land and sea!*

*Pursue them even to destruction!*

But, to us,

[from *impending evils*,  
display your goodness, in a *speedy deliverance*  
[*quillity*.  
and all the blessings of *protection* and *tran-*

As the voice of criticism has, in every age, pronounced the orations of Demosthenes to be unapproached in power by any subsequent compositions, we add another extract from his famous defense. Our limited space, however, compels us to place in immediate succession, two passages which are separated in the oration by a long one even superior in power to that which precedes it. The conclusion is considered a more sublime appeal than is to be found in any other uninspired address.

But, Athenians,

since Aeschines has insisted so much - upon the *EVENT*,

I shall hazard a *bold assertion*.

I say, then,

that, had we all *KNOWN*

what fortune was to attend our efforts ;  
 had we all *foreseen* the *final* *issue* :  
 had you *foretold* it, Aeschines,  
 (you, whose voice was never heard,)  
 yet, even in *such* a case,  
 must this city have pursued the *very same* conduct,  
 if she had retained - a *thought*,  
 of *glory*,  
 of her *ancestors*,  
 or, of *posterity*.

[ *army*,  
 If Philip had been chosen general of the Grecian  
 and some *other* state had drawn the sword against this  
 [ *insidious nomination*,  
 and fought the battle *unassisted* by the *Athenians*,  
 that people who, in ancient times,  
*never* preferred inglorious security to honorable danger,  
 who would not have *spurned* you with *scorn* ?

But it cannot *be* !  
 No ! my countrymen !

it cannot *be*,  
 [for the *liberty* and *safety* of all *Greece*.  
 that you have acted wrong, in encountering danger *bravely* -  
 No !

[were exposed at Marathon!  
By those generous souls of ancient times - who

By those who stood arrayed at *Platæa*!

by those who encountered the Persian fleet at SALA-  
[MIS!  
who fought at *Artemisium*!

By ALL those illustrious sons of Athens,  
whose remains lie deposited - in the public mon-  
[uments!  
all of whom

received the same honorable interment - [country!  
from their

NOT

those only who PREVAILED,

NOT

those only who were VICTORIOUS.

And with reason.

What was the part of gallant men,

they all performed.

Their SUCCESS

was such as the *Supreme Director of the World*  
dispensed to each.

## 2. a. IMPASSIONED PATHETIC SENTIMENT.

This is distinguished merely by the slide of the semi-  
tone.

Passages requiring it, abound in the drama, and in novels. Being of unfrequent occurrence in oratory, even in that of the pulpit, a short extract will suffice for practical illustration.

The following certainly requires a pathetic delivery; but the pathos must be that of *a man*, and the key of the voice a deep and even rough bass. The whining pathetic, which is sometimes assumed by those who *affect* an interesting style of speaking, will be ludicrous when applied to the masterly eloquence of Cicero, who was not only an orator, but a commanding statesman.

# CICERO AGAINST VERRES.

It was *in vain* that the unhappy man cried out,  
*"I am a Roman citizen;*  
*"I have served under Lucius Prætorius,*  
*"who is now at Panormus, and will attest my inno-*  
[cence."  
The bloodthirsty Prætor,  
DEAF to all that he could urge in his own defense,  
orders the *infamous punishment* to be *inflicted*.  
Thus, Fathers, was an *innocent Roman citizen*  
*publicly mangled with scourging;*  
[sufferings,  
whilst the *only words* he uttered, amidst his cruel  
were, "*I am a Roman citizen!*"

With these,  
he hoped to DEFEND himself! [family. from violence and in-  
But of *so little service* - was this privilege to him,

that while he was thus *asserting* his privilege of citizen-<sup>[ship,</sup>  
the order was given for his EXECUTION!

for his execution - upon the CROSS!

O LIBERTY!

O sound once - DELIGHTFUL to every Roman ear!

O SACRED privilege - of ROMAN CITIZENSHIP!

ONCE sacred,

now TRAMPLED upon!

### 3. HORTATORY SENTIMENT.

This requires the highest excitement, and the most vehement exertion that can be employed in speaking.

At the present day it is almost never heard, except from fanatics and ignorant enthusiasts. Those who write what demands a true hortatory sympathy in delivery, generally shrink from the fearless, and yet manly, *abandonment*, without which the genuine tones of exhortation cannot be given. A student of elocution will never succeed in exhibiting this and some others of the most powerful tones, by merely imitating a model. The vocal organs refuse to obey the commands of mimicry, or of cold hypocrisy, in respect to the genuine language of strong personal emotion. We cannot learn to exhibit such tones at will, except by disciplining the imagination, until we become able to put ourselves into the actual state of feeling from which they result.

In exhortation, as in contentious affirmation, the speaker exerts himself to the utmost to influence others.

For this purpose, he intentionally enforces and strengthens the exhibition of his internal emotion.



Whereas in the most powerful of the affirmative styles, he compels the attention of his hearers, and forces them to think and reason with him, in this, he compels them to sympathize with him in his feelings.

Strong internal emotion being in itself exhausting, and being much more so, when the speaker superadds a vehement strengthening of its exhibition, this is the most fatiguing of all styles of addressing an audience. Genuine and powerful exhortation, however, is never appropriate or useful for very long at a time.

The tone of exhortation is produced by the *thorough stress, increasing in force to the end of the syllable*.

The thorough stress is an increased force throughout the whole extent of the slide.

In other forms of stress, there is a relaxation of the vocal muscles, and a corresponding dullness, or tendency to huskiness of sound, on some part of the slide. There are one or two other varieties of the thorough stress besides the hortatory; this being characterized, as just mentioned, by a greater energy at the end than at the beginning of the syllable.

In parts first and second, the extracts at pp. 70 and 140, are specimens of hortatory composition, and admit of the style of address now under consideration.

The following extract is from the same harangue by Mirabeau, from which we selected a passage to illustrate the strongest of the affirmative styles, vide p. 364. It is a peroration, in the form of an overpowering appeal to the imagination and feelings.

*This*, then, is the point to which you are advancing.

I hear much said of *patriotism*!

appeals to *patriotism*!

*transports!* of patriotism.

Gentlemen,

why *prostitute* this noble word?

Is it so very magnanimous,

to give up a *part* - of your income,

in order to save - your *whole property*?

*This* is *simple arithmetic*!

and he that *hesitates*,

deserves *contempt!* rather than indignation.

I exhort you, then, most *earnestly*,

to *vote* - these extraordinary supplies.

*VOTE* them,

I *beseech* you;

vote them at *ONCE*;

for the crisis *does not admit of delay!*

and if it *occurs*,

*we must be responsible for the consequences!*

*Bankruptcy!*

*NATIONAL BANKRUPTCY* is before you.

It threatens to swallow up

your *persons*, your *property*, your *honor!*

and yet you *deliberate!*

## 3. a. HORTATORY PATHETIC SENTIMENT.

In this style, the slide is the semitone; the stress being the same as in the preceding.

Our extract is from Adherbal's appeal to the Roman Senate, against Jugurtha.

Fathers!

Senators of Rome,

the arbiters of the world!

To you I fly

for refuge from the murderous fury of Jugurtha.

By your affection for your children;

by your love for your country;

by your own virtues;

by the majesty - of the Roman Commonwealth;

by all that is sacred, and all that is dear to you;

deliver

a wretched prince

from undeserved, unprovoked injury;

and save the kingdom of Numidia,

which is your own property,

from being the prey

of violence,

*usurpation,*  
and *cruelty.*

SALLUST.

The translation just given, seems to have been made by the author of "The Art of Speaking," who was head master of one of the great English schools, about the middle of the last century. Though admirable, it makes no pretence to being literal. We therefore subjoin the original, and a translation which aims to be close. We sometimes also substitute simple rising for emphatic falling inflexions, in accordance with what we conceive to have been characteristic of ancient elocution.

*Patres conscripti,*  
*per vos, per liberos, atque parentes,*  
*per majestatem Populi Romani,*  
*subvenite misero mihi;*  
*ite obviam injuriæ;*  
*nolite pati regnum Numidiæ,*  
*quod vestrum est,*  
*per scelus et sanguinem familiæ nostræ,*  
*tabescere.*

SALL. Jug. c. xiv. ad fin.

Conscript Fathers,  
by yourselves, by your children, [parents,  
and by your  
by the grandeur of the Roman nation,

grant me aid in my wretchedness;\  
 interpose against wrong;\  
 suffer not the *kingdom of Numidia*,  
 of which *you* are the owners,  
 through the *crimes* and the *bloody deaths* of our family  
 to waste away and be destroyed.

## MIXED STYLES.

A passage is occasionally met with, which seems to require a union of explanation and sentiment. Since a waving slide on each syllable gives a tone of explaining thought, and the vanishing stress expresses Impassioned Sentiment, the union of both will present a style in which ideas are explained to the understanding, and also urged by an impassioned earnestness of appeal. This we conceive to be the true description of the tone actually heard in an appropriate delivery of the powerful extract at p. 245. We may therefore call its style *a union of Argument with Impassioned Sentiment*.

By a similar enforcement of the wave by thorough stress, the Hortatory may be made Explanatory. We shall perhaps thus have the most overpowering mode of exhibiting our last extract from Mirabeau, p. 389.

But not only may Impassioned and Hortatory Sentiment be united with the explanatory tone; the same is also true of Simple Sentiment. Thus *each* of the three styles of sentiment may be compounded with explanation.

But in addition to this number of mixed styles, there would seem to be no incompatibility in a union of a *wave of the semi-tone* with each of the forms of stress which characterize the three primary styles of sentiment. If this be so, then the six sentimental styles may each be of two kinds, according as they

are explanatory or not. Examples of all these varieties might probably be found in the drama. When we mentioned, some pages back, that the mixed styles are few, it might have been more correct to say that they are of infrequent occurrence.

The following extract appears to demand a tone of explanation, and also to require to be presented in manner of a simple appeal, i. e. in the tone of Unimpassioned Sentiment. Its style will thus be *a union of Explanation and Simple Sentiment*. It admits likewise of being delivered with the stronger enforcement of Impassioned Sentiment. Argument presented as in this passage, is generally accompanied by exhibitions of wonder and surprise, which may be either calm or impassioned. The passage is a continuation of the extract on p. 278.

My worthy colleague says,

his will ought to be subservient - to yours.

If that be all,

the thing is innocent.

If government were a matter of will, - upon any side,

yours, without question,

ought to be superior.

But government and legislation

are matters of reason,

and judgment,

and not of inclination;

and what sort of reason - is that,

in which the determination precedes the discussion;

in which *one* set of men *deliberate*,  
 and *another* *decide*;  
 and where those who form the *conclusion*,  
 are perhaps *three hundred miles distant*  
 from those who hear the *argument*.

BURKE.

#### CONVICTION.

Finally, there is a peculiar style of speaking which not unfrequently occurs in debate, and seems to demand a notice before leaving the subject of Expression.

It is heard when a debater expresses his *settled convictions*; while he neither appeals to the assent of others, nor even endeavors so to act on their minds as to make them reason along with himself.

He says, by his manner, "This is the truth; I am satisfied in my own mind. I must continue to hold these opinions, whether you agree with me or not." The tone is often heard when a speaker is closing a debate, or summing up a series of arguments. Too strong an exhibition of it, gives the manner of dogmatism.

This peculiar manner seems not to depend on either of the modes of stress. It appears rather to be an instance of what is called by Dr. Rush, the "drift of the falling third." Falling inflexions are given to as many as possible of the emphatic words. Their number therefore becomes uncommonly great, and characterizes the whole delivery. But another peculiarity is equally characteristic. The emphatic falling inflexions do not commence on so high a pitch, as in other modes of presenting argument. Consequently, the voice does not make as wide skips in pitch; its whole current is more even, and approximates to a monotone.

The following extract affords a good exemplification.

STANDING ARMIES.

Sir, we have heard a great deal about *parliamentary ar-*  
[mies,  
and about an army *continued*  
from *year to year*.

I always *have* been, Sir,  
and always *shall* be,  
*against*  
a standing army, of *any* kind.

To me it is a *terrible thing*.

Whether under that of *parliamentary*,  
or any *other* designation,  
a standing army

is *still* a *standing army*,  
whatever *name* it may be *called* by.

They are a body of men  
*distinct* from the body of the *people*;  
they are governed by different *laws*;  
and *blind obedience*,

and an *entire submission* to the orders of their *commanding of-*  
ficer,  
is their *only principle*.



The *nations around us*, Sir,  
 are *already enslaved*,  
 and they have *been enslaved*  
 by *these very means*;  
 by means of their standing armies,  
 they have *every one* lost their *liberties* :  
 it is, indeed, *impossible*,  
 that the liberties of the people can be *preserved in any country*,  
 where a *numerous standing army* is kept up.

PULTNEY.

## THE TREMOR OF THE VOICE.

When the nervous and muscular systems are tasked to their utmost, in the expression of sentiment or passion, the voice is characterized by a tremulous tone. This tone is familiar to every one from the exhibitions of it which so often occur in common life, when persons are actuated by strong feelings of joy or grief, hope or fear, anger or tender sympathy, and by some others of the most common emotions.

In dramatic elocution, the tremor is of frequent occurrence. It may be required in farce, or in comedy, and produces some of the most powerful effects in tragedy.

But in oratory, it is rarely indulged in, and need not be cultivated. It is well, however, for a student of elocution to be aware of its existence as a natural exponent of emotion, and sometimes to indulge himself, to a moderate degree, in its use. When cultivating the utmost depth and earnestness of expression; when his emotion gives him a sensation of speaking from

the lowest depths of his breast, and produces a convulsive action of that part of his frame; he will find his voice naturally incline to a tremor on the most passionate words. A slight degree of this tremulousness may sometimes be indulged in, to increase his expressiveness.

If, however, he deliberately makes use of the tremor, so that the hearers are led to notice the fact of his doing so, the effect will be undesirable in any delivery which is intended to be useful.

A decided tremor results in fact, from bodily weakness, when the speaker is under the influence of an overmastering feeling. Any considerable manifestation of weakness is injurious to oratory. The hearers commiserate the speaker, instead of yielding themselves up to his influence.

The tremor, like the semitone, is very easy to execute by those who cultivate an affectation of emotion, instead of a genuine eloquence, and is therefore liable to be resorted to, by those who practise what may be called *tricks* in delivery.

## PART IV.

## LESSONS FOR EXTRACTS SELECTED BY THE STUDENT.

As Speaking cannot be learned without considerable practice, it is essential to its rapid and certain acquisition, that the student have some guide for the modes of practice.

The following course of lessons, is the result of long continued efforts to discover what difficulties a student of elocution experiences, when endeavoring to prepare himself for appearing successfully before an audience.

Each lesson has been tested and improved by the experience of successive classes in college, until all have finally been brought into the form in which they are now presented. It has been made a standing rule, to reject every thing from them which was found to be either unnecessary, difficult, or disagreeable; and on the other hand, to add to them all the information, and describe every mode of practice, which any one, whatever may be his turn of character in reference to public speaking, may find necessary for enabling him to make a creditable appearance. If it be asked what has been taken as the test of practical success, we answer, a consciousness of being able to speak with steadiness, manliness and force; and if not with a decided gracefulness, with at least a freedom from any noticeable awkwardness, as well as from any schoolboy tone. The true answer, however, to this question, is found in the lessons themselves, which are intended to present, not ideal, but practical and attainable standards. No lesson or direction is founded on an expectation that the student who is to practise it, has a *genius for oratory*, or is even engaged in the study of that branch

of the liberal arts. Oratory makes use of Speaking, in the same way as the art of composition makes use of grammar.

But in addition to the advantages for practice and instruction which this plan affords, we derive the benefit of a convenient opportunity for explaining many points in reference to speaking, which are important to be known, but which if discussed in the systematic manner of the preceding parts of this treatise, would swell the volume to a larger bulk. Though less systematic and perhaps less agreeable for the general reader, the method in which we shall introduce such miscellaneous information, will be more useful to the practical student.

It seems best to give full directions on each point, although in many cases some ideas in the first part of the volume are, by so doing, repeated.

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### ESTABLISHED CUSTOMS.

The following are the most important of the customs, in regard to practising before the instructor, which have gradually become established in this college, as convenient and useful.

The appointments are five minutes apart for each student, and in alphabetical order of names.

As it is impossible for *every one* to be, *in every instance*, punctual to a minute, and accidental interruptions are liable to occur, the students are in the habit of accommodating each other, by waiting, if necessary, and allowing each other time to speak in the order of arrival. When it is particularly inconvenient for one to wait, his classmate yields his turn, although he may have come first. No difficulty ever occurs between students, from want of a spirit of mutual accommodation.

It thus happens, that very often the student who is practising has a classmate present. The latter generally waits in a part

of the room not immediately in front of the speaker; as it is easier and better to imagine an audience present, than to attempt to make a single person a substitute for an assembly. For the same reason, the instructor generally remains on one side, and the speaker never addresses him directly. The examples likewise that are set by the instructor, are not addressed to him who is practising, but to an imaginary audience.

Instruction is in most cases given, whilst the speaker's delivery is in full flow. It thus comes at the precise moment when it is wanted. The principal reliance in instruction, is placed, on telling the speaker not when he is wrong, but when he is right. Simply mentioning faults, is rarely of any service. It is intended never to interrupt or make a criticism, without at the same time giving a direction that shall at once unfetter the speaker from the embarrassment of some practical difficulty which he is at the time experiencing, in regard to executing his own intentions.

The accidental and occasional presence of a classmate, or of *one of the especial instructors of the student's own class*, is attended with many advantages. It gives habits of steadiness and self-possession, without which none can practically succeed in public delivery. The instructor likewise is so far removed in age and experience from the student, that it is not so easy in many cases to learn directly from him, as indirectly through the success of a classmate. Every example of truly good delivery given by a student before his fellows, has a powerful influence in assisting as well as encouraging them to do the same. On this account, as well as for the student's own sake, great pains are taken, not to suffer any one to speak before his class, who will so far fail, as to discourage his companions, and by his faults confuse their judgment as to what is correct, natural and practicable.

## GENERAL PLAN OF LESSONS.

During the Sophomore and Junior years, each student receives private instruction for *one week* of each term.

He practices in the Chapel once a day for five days, viz. on Thursday and Friday, and on Monday, Tuesday, and the morning of Wednesday. He then declaims before his class on Wednesday afternoon.

On each day of practice he receives a *distinct lesson* on some one essential point of delivery.

These five lessons have reference to some one important style of delivery, which is the especial object of study during the term.

A higher style of delivery is cultivated in each successive College term, and each term has its peculiar series of lessons.

The whole, now for the first time printed, exhibits the mode of preparing for public speaking which has been for several years established in Yale College.

## RULES OF PRACTICE.

Experience has established the value of the following rules.

**RULE I.** To secure the greatest improvement, the extracts should always be in PROSE.

The public recitation of poetry is a separate branch of elocution, and presents several difficulties which are not provided for in these lessons.

Inexperienced speakers should select for early practice, extracts from debates, orations, or pleadings of lawyers. These are easiest to speak. But as soon as some skill and experience have been gained, it is very important to practise on extracts that were not originally written to be spoken, and are interest-

ing solely from the value of their thoughts and the beauty of their language.

**RULE II.** The extracts should be selected with reference to the value and interest of the *thoughts* which they express.

It is impossible to acquire a good delivery, by practising on extracts weak in matter and bombastic in style.

**RULE III.** The extracts should never be more than *three*, and often not more than *two* minutes in length.

Longer compositions must be studied and practised in separate portions. Different paragraphs and parts of complete compositions require different styles of delivery.

The higher the style of speaking aimed at, the shorter must be the passage to be spoken, in order to afford an opportunity for the fullest possible development and expansion of thought and feeling in delivery. Among orators of high reputation, it will be found that the higher the oratory, the fewer are the words employed, and the shorter is the discourse.

**RULE IV.** Each series of five lessons must be practised on the same extract.

**RULE V.** In practising with an instructor, each lesson should be on a separate day.

If they are all practised in succession and at one rehearsal, they will confer comparatively but little benefit.

**RULE VI.** Each lesson should be mastered in a short period of time.

Earnest effort, with the assistance of an instructor, will generally secure a mastery of each lesson in about *five minutes*. It is of the highest importance to practise vigorously for a short time, rather than feebly for a longer period. Unhesitating and prompt habits, and the ability to bring one's powers instantly into action, are essentially necessary in public speaking.

No student, however, will do himself justice in speaking, without considerable private practice. Yet even this ought in most cases to be *methodical*—that is, with the definite object of acquiring improved habits in respect to some particular point in delivery.

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## SOPHOMORE YEAR, FIRST TERM.

### STYLE OF DELIVERY TO BE ACQUIRED.

This may be called BUSINESS SPEAKING.

When eloquently exhibited, the eloquence will be that of *natural and extemporaneous earnestness*.

### PRACTICAL USES OF THIS STYLE.

To command respect and secure attention. The lowest degree of a good delivery secures these objects, whatever be the time, place or occasion. Unless by his delivery a person can at least command attention, he cannot be considered as qualified for public speaking at all.

It should be impossible for an audience to distinguish, *by the delivery*, whether a composition is written or extemporaneous.

It is not difficult to arrive at this degree of ability in delivery.

If it is attained, the discipline of the whole College course of study will certainly make the student an *extemporaneous speaker*.

### FAULTS TO BE PREVENTED.

In general the monotonous and formal habits, which cause a speaker to seem not to believe or feel what he says.

The most important precept is, to *think intensely* while speaking.

When practising in private, attend to some particular quality in delivery, in order to form *good habits*.



But when actually addressing an audience, never think of *how* you are speaking, but of *what* you are speaking.

## LESSONS.

*Remarks.*—The lessons are of two classes. The first and second, have reference to making the sense of what is spoken INTELLIGIBLE.

The very first lesson, however, is intended to exhibit a natural and extemporaneous style of speaking. This can be effected, by strictly confining the effort to a plain and forcible exhibition of *mere thought*.

The two first lessons command attention, and make the delivery *natural, forcible and distinct*. They also discipline the voice and gesture preparatory to attempting the next, which are to be more polished and expressive.

Hence in the first lessons, no more should be attempted than can be thoroughly mastered at a single first effort. The student must defer the most interesting expression which he feels himself capable of giving, until he practises the lessons *on expression*. The great additional advantage will thus result, that expression, and what is most beautiful and interesting in delivery, will have a solid foundation in thought and common sense. And thus all danger of becoming theatrical will also be avoided.

The third and fourth, practise the speaker in EXPRESSION.

The fifth lesson combines the qualities thus far acquired, into one harmonious whole.

In this lesson the speaker yields himself wholly to the impulse of thought and feeling.

The result will be an exhibition of the *natural eloquence* of the speaker, developed and improved by preparatory lessons in *Elocution*.

The distinction is always kept in view, between such elocution as is acquired merely by rule, and a spontaneous and captivating eloquence.

Though thought and feeling cannot be directly taught, yet certain modes of practice will excite them. Habits may be formed of vividness of mind in speaking. When this has been done, the very act of speaking will arouse the mind to activity, and kindle the feelings.

### LESSON I.

**MANLY ATTITUDE AND GESTURE—AUDIBILITY—DISTINCTNESS.**

*Directions.*—1st. Stand simply erect. Gesture freely to assist the voice.

Be careful to extend the arm forwards with manly freedom and heartiness.

2d. Propel the voice to the farthest extremity of the room, and give its sound a **MANLY FORCE**, to command respect and attention.

3d. Be deliberately **DISTINCT**. That is, do not suffer the words and syllables to be huddled together. This is to be done by attending to the natural *grouping* of the words.

Be careful to give a *separate impulse of the voice to each group*, yet in a smooth and natural manner.

Whenever two groups are attempted to be uttered at one impulse, the utterance will inevitably be indistinct.

In uttering each group, be careful to exert a vigorous action of the *mind*, to impress the *idea* on the audience.

Particular use is also made of this lesson to discipline the voice, so that subsequently no exertion may be necessary to enable the speaker to fill the large room in which he speaks.

The upper key is first practised, for the purpose of enlarging the compass of the voice and giving dignity to its whole range. By the subsequent lessons in expression, the lower key is disciplined. Thus the whole compass of the voice is not only adapted to the large room, but is improved in its quality. Its tone becomes fuller, smoother and more interesting. Also, by employing a high key in this first lesson, the speaker can, at first, succeed better in respect to an extemporaneous and sincere manner.

Consequently, to secure the greatest amount of improvement from this lesson, the speaker should use much more loudness than will be expedient in the subsequent ones. Loud speaking is at first easier than that in which the voice is subdued. It is only by strong practice, likewise, that the quality of the voice can be improved in dignity and steadiness of tone.

The most difficult part of this lesson, is the steady SLOWNESS that is required for large rooms. Even speaking that is apparently rapid, must be, in fact, much slower when adapted to large audiences, than when given in a small room.

This steady and deliberate slowness, likewise, prepares the speaker for that ease and composure which will be required in the last two lessons.

## LESSON II.

### ARTICULATION.

*Directions.*—Speak in the same manner as in the first lesson, but in addition take especial pains in ARTICULATION.

Thus the syllables will not only be distinct from each other, but *each letter will be articulated.*

Besides however the finish and perfection which this lesson is intended to give to the articulation and gesture, it has another object of still greater importance. Articulation may be per-

fectly distinct, and yet the tone of voice remain unmeaning. It is sometimes observable, that those who take great pains with their articulation, neglect at the same time to keep the voice in a natural and interesting tone.

Therefore, in this lesson, articulation must be employed as *an instrument for explaining thought*. The voice must be made as *flexible* as possible. The waving and varying tones of *explanation and setting forth ideas*, as if the speaker were carefully inculcating his own opinions, must be patiently cultivated.

Upon this and the preceding lessons depends the acquisition of those qualities which cause a speaker to *appear as if extemporizing*.

Even when the style of delivery appropriate for the composition is that of sentiment, the practice of the tone of sentiment is deferred to the next lesson. In the present lesson, every composition is spoken with explanatory and argumentative turns of voice. This prevents falling into what are called tones in speaking, and causes the final delivery to exhibit the requisite medium between pure sentiment and pure thought.

In addition to simple manliness of attitude and gesture, let them be carefully adapted to the size of the room.

The farther off the more distant part of the audience are, the more erect is the natural attitude, and the higher is the hand raised in appealing to them.

In large rooms, the hand, in ordinary gesture, must rise at least as high as the shoulder or the upper part of the breast.

In this lesson also, the speaker finds himself sufficiently at leisure, to watch the *flexibility, variety* and *grace* of his action. It is therefore advisable to gesture during the whole of the lesson, and deliberately to study *significance* and *variety* of motion.

## LESSON III.

## EARNESTNESS.

*Remarks.*—The object of this lesson, is to establish the habit of expressing real thought and feeling.

Every tone and gesture should have the peculiar modification, which only exists when there is a hearty effort to interest and convince the audience.

This is most easily effected, when the audience is small, and near the speaker—as, for instance, when a lawyer addresses a jury.

Therefore, in this lesson, practise as follows.

*Directions.*—Imagine a few persons in the seats near you, and address them with the most pointed and hearty earnestness.

In attitude, lean forward towards them, bending at the hips.

In gesture, direct the hand towards them.

Take more especial pains to be pointedly earnest on the EMPHATIC words. Be sure to speak them with sufficient *force*. *Dwell* also upon them in an earnest manner.

In private practice carry this earnestness to a great extreme, even to the degree of violence. If this be faithfully done, the voice and gesture will become habitually spirited and interesting, even in the calmest and most quiet moods of delivery.

## LESSON IV.

## ELOQUENCE.

*Remark.*—Eloquence cannot like elocution be learned from a teacher. Yet a person may teach himself to be eloquent, and an experienced teacher can afford him considerable assistance.

*Directions.*—Practise the same pointed address, as in the preceding lesson, (but without violence,) and look about three quarters of the distance across the room.

Adapt attitude and gesture to the same distance.

Unite with the tones of earnestness, the distinctness and articulation of the two first lessons.

*Keep the feelings vivid.*

Be careful never to relax in deliberate energy and force, so that the voice may have a striking expression in all parts of the room.

The speaking will thus become manly and effective. The speaker will be forcible, earnest, sincere.

## LESSON V.

### EXTEMPORANEOUSNESS.

*Remark.*—The most striking things in delivery will often occur suddenly to the mind of the speaker, during the excitement of speaking. A speaker who cultivates a natural instead of a theatrical eloquence, will not be able always to speak the same discourse in precisely the same manner. He must have the habit of encouraging good impulses, and should generally act out new and sudden ones, without distrust or hesitation.

*Directions.*—Speak wholly from the impulse of thought and feeling.

Aim to appear as if *extemporizing*.

Take no particular pains as to any one point that has been studied in the previous lessons.

Imagine the whole audience present. Act upon them, and endeavor to interest *them in the thoughts and feelings of the composition*.

If the composition be well committed to memory, and the above lessons faithfully practised, there is no danger that the

speaker will manifest *embarrassment*. Experience shows that natural diffidence is no serious impediment to eloquence in public speaking. It generally springs from sensibility, and this characteristic is favorable.

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## SOPHOMORE YEAR, SECOND TERM.

SUBJECT OF STUDY. INTERESTING SPEAKING. The eloquence of FULL ENTHUSIASM.

*Remarks.*—The preceding course of lessons cultivated the eloquence of *thought and manly energy*.

It is the object of the present course to superadd *enthusiasm*.

### LESSON I.

#### MUSICAL VOICE.

*Remarks.*—In general, when an audience is to be interested, it must first be aroused and excited. Therefore, to be interesting, we must first be *spirited*. But in order to be spirited, we must begin our practice with being *forcible*.

If we attempt to cultivate a musical voice for a large room, without first acquiring a manly force, we shall become feeble and effeminate.

*Directions.*—1. Stand erect, with the chest thrown well forwards. Let the lower limbs, however, be easy, to avoid a swelling attitude.

The position of the body will thus express enthusiasm.

2. Open the hand wide, and extend the arm to its full length—stiffening the muscles.

The action of the arm will thus correspond to the condition of the breast. Its motions will be *slow and earnest*.

3. In this lesson, use the upper key of the voice, but with a deep tone.

Address the most distant part of a very large audience.

Make the voice reach them without explosive effort, but rather by an earnest prolongation of tone.

## LESSON II.

### DEEP TONED VOICE.

*Remarks.*—The previous lesson will not complete the acquisition of the necessary tone of voice. Enthusiasm, which is the source of what people call an interesting manner in delivery, springs from meditation.

*Directions.*—Practise in the same way as in the preceding lesson, but in the *meditative mood* of delivery. Vide part 3, chap. 1.

Use as much depth of tone as in earnest and passionate *soliloquies*.

Let the speaker withdraw wholly into his own mind, but give his feelings *bold utterance*.

It will still be necessary to address, in imagination, a very large audience. Unless this be done, the expression of enthusiasm will be so feeble and obscure, as to excite *commiseration*, rather than *sympathy*.

## LESSON III.

### INCULCATION.

*Remarks.*—The voice must now acquire the tone of forcible and pointed *address*.

Without this lesson, the voice will sound too *abstracted*.

*Power* must also be employed, to command respect.

*Directions.*—Repeat the first lesson, but address an imaginary audience *in the room*.



Do this with a deliberately pointed address.

Thus the voice, having previously acquired a strongly interesting tone, will make the audience *think* as well as feel.

#### LESSON IV.

##### APPEAL.

*Remarks.*—The last lesson will have produced a style of speaking of great, yet not the highest power.

A powerful *appeal* has more effect than the strongest inculcation.

*Directions.*—Proceed in the meditative mood as in the second lesson, but look earnestly at an audience in the room.

Make the most powerful *appeal to their sympathies*, with voice and gesture.

#### LESSON V.

##### APPROPRIATE STYLE FOR THE COMPOSITION.

*Remarks.*—Each of the previous lessons will have exhibited a natural and interesting delivery, but the object of the present, is to cultivate the precise medium between different qualities which best fits the composition spoken.

*Directions.*—Imagine the class audience present, and surrender the mind unreservedly to the impulses of the thoughts and language to be uttered.

Address the class, not as acquaintances, but as representatives of our common human nature.

Be fearless in appeal to the universal sympathies of mankind.

*Observation.*—Speakers are apt to fear that exhibitions of enthusiasm may be *unsafe*. This will never be the case, when

feeling is united to thought, and petty differences of character among mankind are disregarded. Confident appeals to universal sympathy, must necessarily meet with a response.

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## SOPHOMORE YEAR, THIRD TERM.

**SUBJECT OF STUDY. COMMANDING SPEAKING.** The eloquence of **CULTIVATED POWER.**

*Remarks.*—The great object of the present course of lessons, is to cultivate a developement of all the resources for interesting an audience, which are furnished by the composition to be spoken.

### LESSON I.

#### EXPANSION OF THOUGHT.

*Remarks.*—Speakers of cultivated power, find *more meaning* in the words of an eloquent composition, than inferior speakers discover.

The speeches of the highest class of orators are the most brief in language, yet the most full of thought. It is the especial object of delivery to express this fullness of meaning.

*Directions.*—Large audiences expand a speaker's mind. Therefore address, in imagination, a very large audience.

Cultivate great freedom and flexibility of attitude.

Let the changes of position be bold and decided.

Use great expansion and variety of gesture.

Employ a slow articulation, long pauses and striking transitions of voice. Make use of striking and deliberate *emphasis*, as the most powerful of instruments for producing the *effects* that you wish.

Strive, with intense effort of mind, to make the audience *think* at every word.

## LESSON II.

## EXPANSION OF FEELING.

*Remarks.*—In the previous lesson, the effort has been to display *thought*. The audience also were aroused, and made to think with the speaker. To thought must now be added *feeling*. This lesson likewise, must be practised as before a very large audience.

*Directions.*—Speak as before, but in the *meditative mood*, and with strong emotion. Vide p. 337.

Make especial use of all the resources that can influence the *imagination* of the audience.

Whenever the imagination can be appealed to, make use of gestures that are *boldly poetical*.

Keep the mind intensely watchful, that no opportunity escape, in which the audience can be made to *feel*.

## LESSON III.

## SYMPATHY.

*Remarks.*—The very best speaking does not attempt to compel men, as it were, by mere force. There should always be more or less of the *persuasive*. Persuasion appeals to *sympathy*.

*Directions.*—Address an audience in the room, but with the same enlarged exhibition of thought and feeling.

Look earnestly at the audience, and endeavor to enlist their *sympathies*.

Let the voice be deliberately flexible, and a marked use be made of *pauses* and *transitions*.

## LESSON IV.

## DETERMINATION.

*Remarks.*—A speaker who has an important point to gain, does not rest satisfied with a *mere effort* to persuade. To make sure of his object, he adds a *power*, that proceeds from *determination*.

*Directions.*—Address an audience in the room. Appeal powerfully to sympathy, but superadd that force which comes from a determination to carry a point.

When the compositions of others are spoken, and in general, when a formal written address is delivered, the point to be carried, is to make the audience attend, and take an interest in the ideas that are offered.

## LESSON V.

## CONFIDENCE.

*Remarks.*—Speaking may be skillful, interesting and forcible, and yet fail of its intended effect. In such cases, the speaker does not place full confidence in his audience.

*Directions.*—Superadd to persuasion and determined force, a bold confidence in the audience.

Disregard their accidental characters and circumstances, and appeal confidently to such feelings as are the same in all men.

## JUNIOR YEAR, FIRST TERM.

**SUBJECT OF STUDY.**—Acceptable delivery before large audiences. Style of delivery for POPULAR ORATORY.

*Remarks.*—There is a peculiar excitement produced in a speaker by the presence of a large crowd of his fellow men—a more expanded sympathy, and a corresponding *enlargement of manner*, in delivery.

To succeed with large and miscellaneous assemblages, eloquence must be spirit-stirring and attractive.

A musical voice and rhythm are indispensable.

Attitude and gesture must intentionally be made more bold and free, in order to attract the eye from a distance.

The question will be asked, Does the study and practice of successful delivery before large audiences, improve the speaker's style of delivery before smaller ones? It does; and indeed it is impossible to arrive at the higher styles of eloquence by any other process of cultivation. Without it, a speaker's manner will exhibit a narrowness, littleness, and restraint. It is always easy to reduce the scale of our delivery when we wish to adapt it to a small audience. Vide pp. 169, 170.

## LESSON I.

## EXPANDED VOICE.

*Remarks.*—The object of this lesson, is to make the most remote and inattentive auditors *hear and attend*, by means of the full tone and musical sound of the voice.

In the lower part of the upper key of each person's voice, there is a peculiar, smooth, full and musical tone, which is the most expressive, and can be heard the farthest.

If this agreeable and effective tone be, at first, carefully cultivated on the upper part of the voice, the subsequent lessons will

develope it in the lower keys, and the student will be able finally to exhibit it on any key that is desirable.

This full and musical voice is essential for very large audiences.

It is only by using this quality of voice, that the speaker can proceed with ease. Any other will be disagreeable to the hearers, and tend to bring on a sore throat in the speaker.

The key of voice for an audience, depends on the distance of the more remote hearers from the speaker, (vide Whately's Rhet., Part IV.) The larger the audience, the higher must be the key. Vide p. 171.

For the same reason, the larger the audience, the SLOWER (in an easy and sustained way) must be the utterance.

*The vowels must be slightly prolonged*, to favor the musical audibility, and make the tones of expression reach to a distance.

For the same reason, *emphatic* words and pauses must be given with great prolongation.

*Directions.*—Imagine a large crowd present.

Stand erect, and with the body rising to its full height.

Lean forwards—not from the hips, but from the foot on which the body rests.

Direct the arm in gesture, over the heads of the greater part of the audience, to those more remote. Let the hand be as high as the shoulder.

Keep the voice sustained in the key for the distance.

Separate the groups of words, to allow of perfect ease in taking breath.

Prolong the words, and especially the emphatic ones.

Do not strain or force the voice, but suffer it as it were, to flow of itself. It is indispensable that the delivery be easy and pleasant to the speaker himself.

When first beginning this practice, use a considerable degree of loudness.

In the case of most voices, this last direction is at first absolutely necessary for success, and this kind of discipline rapidly deepens and mellows the tone, till the voice becomes audible (as in a fine toned musical instrument) without loudness.

## LESSON II.

### SPIRITED ENUNCIATION.

*Remarks.*—The previous lesson if practised without this, will in time, produce a sort of drawl, such as we often hear from those who speak in the open air. Vide p. 172.

*Articulation*, likewise, must be superadded to *distinctness*. The object should be, not only to attract distant or inattentive auditors by the sound of the voice, but to cause them to follow the speaker, syllable by syllable.

The hearers should be able to distinguish the words and syllables as clearly, as if they saw them printed in large characters and held up before them.

*Directions.*—Exhibit the qualities of the last lesson, but practise, in addition, a very forcible *accent*, and an energetic *articulation* of every letter.

Endeavor to compel attention, not merely to the general sense, but to *every word that you utter*.

## LESSON III.

### HARMONIOUS FLOW.

*Remarks.*—As the first lesson, if exclusively practised, may in the end produce drawling and formality, so the second may lead to stiffness and a dry and labored style.

A spontaneous and captivating FLOW of thought and feeling must be cultivated.

This, philosophically stated, is *musical rhythm*, (the highest degree of which is exhibited in the recitation of lyrical poetry,)

but it is difficult in elocution to cultivate rhythm on musical principles. The following mode of practice will be certain to secure a flowing rhythm. The mode of practice corresponds with the true *cause* of rhythm, both in music and poetry.

*Directions.*—Use the full and musical voice. Proceed with a free and unhesitating **FLUENCY**.

Avoid all self-criticism, and abandon yourself to the pleasurable flow of impulse.

As you proceed, give yourself up wholly to the **PLEASURABLE EXCITEMENT** of hearty and flowing expression.

*Observation.*—A very common fault among public speakers, is a habit of *intellectual hesitation*. This is frequently supposed to proceed from defect of memory, or deficiency of ideas. It is in fact, generally, a mere habit of mind in delivery, and may readily be broken up by such exercises as those of this lesson.

#### LESSON IV.

##### BOLD EMOTION.

*Remarks.*—A manifestation of emotion sufficiently striking for a small audience, will appear uninteresting and tame before a large one.

Large audiences require that exhibitions of imagination and feeling be, as it were, on a *large scale*.

*Directions.*—Neglect the audience to some extent, and yield yourself up to your own thoughts and feelings.

Be perfectly fearless and indifferent as to any possible faults, and abandon yourself to unrestrained *enthusiasm*.

Especially let this be the case on the most important words and passages.

The enthusiasm should be more meditative and soliloquizing, or more earnestly addressed to the audience, according to the character of the composition delivered.



## LESSON V.

## ABANDONMENT.

*Remarks.*—Among men of education, the chief impediment to eloquence, is the habit of self-criticism and distrust of themselves, at the time of speaking.

These habits of checking impulses, may prevent some faults, but generally destroy all positive excellence.

Take as a golden rule, NEVER TO WATCH AND CRITICISE THE DETAILS OF YOUR ELOCUTION, WHEN ACTUALLY ADDRESSING AN AUDIENCE.

*Directions.*—Indulge in the most unrestrained emotion.

*Appeal triumphantly to the sympathies of the audience.*

The more boldly this is done, the greater will be the pleasure you will inspire.

*Observation.*—Never distrust your audience. Address them as human beings, who cannot but share the common sympathies of our nature.

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JUNIOR YEAR, SECOND TERM.

**SUBJECT OF STUDY.**—Elevated Delivery. The eloquence of glowing thought. Delivery which elevates the minds of the auditors.

*Remarks.*—It is the especial object of the present course of five lessons, to prepare students for speaking their own compositions.

From an imperfect knowledge of delivery, many are not aware, that *any* serious essay may be spoken in an elevated

manner, if the time and place are suitable. They suppose such a style of speaking necessarily requires, if not a declamatory, at least an oratorical, or a rhetorical style of composition. This is a very injurious mistake.

Upon the present course of lessons, is placed the sole reliance for the actual merit of the speaking at the Junior Exhibition. The latter is not, indeed, required to be, without exception, in an elevated style; but it is nevertheless expected, that each composition will be spoken in a spirited and interesting manner. If this be done, the speaking will be either elevated or familiar. But familiar speaking, if before a large and miscellaneous audience, is far more difficult of execution than that which is elevated. It requires more self-possession and experience, a voice of more real strength, and an uncommon mastery of rapid articulation, as well as of the power of accommodating the voice to rooms. To arrive at it, an elevated style must first be attained. It is in fact the last accomplishment acquired by speakers, being mastered only after considerable practice—at least in imagination—in speaking to large audiences.

To be successful before large audiences, it is absolutely necessary, therefore, to be master of a high and bold style of delivery. Upon the same resource, also, must be placed the sole dependence for giving interest to such chaste yet plain essays, as, although sensible and judicious, would, when simply read in a large room, sound tame and uninteresting.

It is recommended to the students to endeavor, if possible, to exemplify the ability in speaking required in the following lessons, upon such composition as is not unlike what they themselves would write; to give interest to plain language and valuable thoughts, by means of elevation and skill of delivery; and not to be dependent for animation and enthusiasm, on uncommon qualities of style.

## LESSON I.

## POWER.

*Remarks.*—It is the object of the present lesson, to give such discipline as to prevent all languor or drawling of the voice, and all awkwardness of gesture. We use the term power, because it describes the nature of the speaker's efforts. If successfully exhibited, it produces what *audiences* call by a lower term, viz. spirit or animation. Those who have not learned by experience, are singularly ignorant, how vivid and concentrated an effort of mind and body is required, to give to a large audience the impression of spirit and animation.

*Directions.*—Address an extremely large audience.

Give accent and articulation with an intentional and commanding FORCE.

To make this easy and natural, as well as sufficiently powerful, utter the words with an *inward feeling of power*.

*Determine to command the attention* of the audience.

*Observation.*—It is a speaker's own fault if his audience are inattentive. In general it is in the best taste, not to make much display of this confidence in one's own skill, when actually addressing an audience. Still if some slight manifestation of it does appear, the effect is not disagreeable. It is pleasant to witness manifestations of power, in this, as in other acts.

## LESSON II.

## SPLENDOR.

*Remarks.*—It may seem a bold direction, to advise a modest young man to cultivate splendor of delivery. If he succeeds, however, in acquiring it, audiences will apply a much lower epithet. The strongest expression will be such as *striking*.

In fact we use the term in reference, not so much to what the speaker will actually exhibit, as to what he should aim at. An animated speaker's thoughts and feelings, seem far more vivid and glowing to himself than to others. This lesson—being private—should be carried to a great extreme.

*Directions.*—Let the eyes of the imaginary audience be gratified by attitudes and gestures of the boldest kind.

Cultivate bold *poetical* gestures, which appeal to the imagination.

Arouse activity of imagination in yourself and others, and keep every image vivid and strong.

### LESSON III.

#### SENTIMENT.

*Remarks.*—A better term than sentiment would be *pathos*, in the sense in which it was used by the Greeks. In a vivid state of the intellect and imagination, every idea and image has some *feeling* connected with it. It is chiefly the expression of these, that constitutes eloquence. Remember that this lesson, being practised in private, should be executed in an extreme manner.

*Directions.*—Enlarge and magnify the exhibition of feeling.

Practise such power in this respect, that when before an audience, you shall not need to make much exertion, and indeed shall be spirited and interesting, while, at the same time, you appear simply calm and graceful.

### LESSON IV.

#### TRIUMPHANT APPEAL.

*Remarks.*—It is an essential requisite of satisfactory delivery, that it be executed with a reasonable degree of ease. If

the audience notice that a speaker is under the necessity of making excessive exertion, they will feel either disgust or commiseration. Practice and experience enable one to make the vigorous efforts which are really necessary, in a graceful and agreeable manner. The delivery will indeed seem to the audience to flow, almost without effort, and from the spontaneous and pleasurable impulses of the speaker. And this is the principal cause of the high enjoyment experienced in hearing really good speaking. It will therefore be best to continue the same powerful exertion as in the previous lessons. By doing this, we shall so strengthen the faculties required in delivery, that the final lesson can successfully be practised in an easy, calm and genial mood of mind.

*Directions.*—Address in imagination an audience *in the room*, and apply directly to them all the resources of eloquence that have been practised in the previous lessons.

Let not your manner be that of one *asking for the admiration* of the audience. Rather *appeal triumphantly*—first, to the common sympathies of men, and secondly, to their social and friendly feelings.

## LESSON V.

### CALM POWER.

*Remarks.*—The previous lessons having been practised as *gymnastic exercises of the mind*, a strength and skill will have been acquired, which will relieve the speaker from the necessity of making more exertion, than just that degree which is most genial for himself, and agreeable to the audience.

*Directions.*—Yield yourself up to pleasurable impulses of intellect, imagination and feeling.

In general, be calm and graceful.

If an idea, however, requires even a vehement and overpowering force, do not spoil its utterance by an unnatural reserve.

*Observation.*—Modesty is of course essential to a gentleman; yet it does not call for a studious effort to *conceal* a well founded consciousness of power. Honesty, frankness and openness of disposition, are as essential as modesty.

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### JUNIOR YEAR, THIRD TERM.

**SUBJECT OF STUDY.**—Matured Delivery. Such speaking as is required for *Oratory*. Skill and power for Mass Meetings.

*Remarks.*—It not being the custom of this institution, to make Speaking a regular exercise of the Senior Class, it must be during the Junior year that students are to become qualified for appearing at Commencement. It is therefore a principal object of the following course, to assist in bestowing this qualification upon all the members of the class alike. The instructors make no attempt to render the delivery of those who actually appear on that occasion, any thing more than a fair exhibition of the average knowledge of this branch possessed by the graduating class. Yet for a young man who has had no experience before audiences except what can be acquired in College, to speak with acceptableness in a very large church crowded to its utmost capacity, is a difficult undertaking.

The highest styles of secular oratory, exhibited in this country at the present day, like the triumphs of ancient eloquence, are brought out by the influence of mass meetings. These not only elevate and expand a speaker's mind, but stimulate it to its utmost efforts. Littleness and narrowness of manner dis-

appear, and what artists call breadth of style takes their place. Sharpness, nasality and obscurity of tone, are no longer heard, while awkward constraint in attitude and gesture gives place to freedom and heartiness. (Vide pp. 161 and 169.) Even that most difficult, and, in our judgment, most valuable of all modes of address, a graceful, spirited, and yet commanding familiarity, is most rapidly acquired through the bold freedom necessary for mass meetings. The cultivation of familiar speaking being obviously most appropriate for the Senior year, the following lessons form, therefore, an appropriate introduction to it, in addition to being necessary as the conclusion of the Junior series of practisings.

### LESSON I.

#### FULLEST EXPANSION.

*Remarks.*—The most natural and pleasant mode of practising that slowness, distinctness, and sustained energy or grace of manner, and (to use familiar language) that whole-souled expression, which we are now proceeding to cultivate, will be to imagine ourselves speaking to several thousands of people assembled in the open air.

*Directions.*—Without violence or vociferation, proceed in the style of effective address to a mass meeting.

Imagine such an assembly before you, and nature will suggest the means of success.

Endeavor to adapt your delivery to an extreme distance, in respect of key, slowness, accent, emphasis, articulation, a sustained and harmonious rhythm, and wide ranging gestures and changes of position.

Cultivate this adaptation with energy, and also with *patience*.

## LESSON II.

## REFINEMENT.

*Remarks.*—It is apt to be supposed that successful speaking in the open air, must necessarily exhibit considerable coarseness and rudeness. This is a mistaken notion. A *musical* voice is heard the farthest, and is most favorable for articulation. The gestures need not be violent or extravagant. They simply require to be wide and free.

*Directions.*—Repeat the same practice, but in the MEDITATIVE MOOD.

By so doing, rude energy will be changed into bold and commanding *enthusiasm*.

No disagreeable degree of loudness will be necessary.

## LESSON III.

## ENLARGED SCALE.

*Remarks.*—When speaking in the circumstances we are now supposing, it will not be sufficient to trust, as on ordinary occasions, merely to natural impulses. The speaker must take pains to set forth a *striking exhibition* of what ought to attract the attention of the audience. He must intentionally *enlarge the scale* of the picture, with reference to its being viewed from a distance. Otherwise what he does will appear tame and uninteresting.

*Directions.*—Take pains to attract attention from a distance.

Give an intentional increase of force and boldness to the emphasis.

Study the boldly poetical and passionate in attitude and gesture.



In this lesson, practise yourself in making a *display* of such things.

#### LESSON IV.

##### EMPLOYMENT OF STRIKING PASSAGES.

*Remarks.*—It is one of the last and highest attainments in delivery, to be able to make an intentional employment of the most striking passages in a discourse. We are here, indeed, getting upon dangerous ground; yet finished oratory habitually places great dependence upon favorite passages. The student of delivery must not shrink from this study, notwithstanding the examples which are so often witnessed of mere ostentation and clap-trap.

*Directions.*—Distinguish definitely in your mind, certain passages as best adapted for useful effect.

Make especial efforts upon them. Enter upon them with some deliberation. Pause somewhat after them.

Do not spoil their exhibition, by shrinking from an unreserved freedom and boldness.

#### LESSON V.

##### TEMPERANCE.

*Remarks.*—The directions of Shakespeare are universally known, yet it will be well to quote them: "In the very torrent, tempest, and as I may say, whirlwind of your passion, you must acquire and beget a *temperance* that may give it smoothness." But with reference to the opposite extreme also, it will be not inappropriate to introduce a criticism of the celebrated Dr. Beecher, after hearing, by request, an exhibition of a rhetorical society. "Gentlemen, a river must indeed have banks, but still *there must be a river.*" In this lesson the style for a mass meeting must be given in its full extent.

*Directions.*—Exhibit a bold and striking delivery, but moderate it sufficiently for the time, place and occasion, on which you are about to speak.

But let this be done without unnatural reserve and self-restraint.

Neither suffer yourself to become tame. Give nature a free scope.

Be perfectly collected, and sufficiently calm.

If you have to fear ungenerous criticism, and it is really necessary to protect yourself against it, proceed, in a considerable degree, in the *Meditative Mood*. This will afford an infallible protection.

*Observation.*—As the most serious hindrance to eloquence is the fear of unsympathizing and illiberal criticism, let the speaker himself cultivate a “large tolerance” in his criticisms upon others. He will find such habits of great assistance to his own confidence when speaking.

## PREPARATION FOR JUNIOR EXHIBITIONS AND COMMENCEMENTS.

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IN the first place, the fact must be borne in mind, that few cases occur, in which a young man does not exhibit a much more natural and interesting delivery, when speaking an extract from some elegant writer, than when delivering his own composition. This assertion is indeed contrary to prevalent opinion, but the experience of instructors establishes its truth. To say nothing of a not unreasonable degree of diffidence, the genuine modesty which almost always characterizes a really good scholar, causes him to do less justice to the merits of his own composition than they deserve. Especially if the style is in good taste and free from exaggeration or pretension, is the writer apt to fail in giving an earnestness or elevation of delivery correspondent to the actual importance or interest of his finest thoughts. It must be remembered that eloquence of delivery does not depend primarily upon a rhetorical structure of style. Though the contrary opinion is often entertained, it is yet a mistaken notion, and one of exceedingly injurious consequences. On the contrary, the very highest degree of eloquence in delivery, absolutely requires that the language uttered be plain and simple. It will be sufficient to refer to the Bible, to Shakespeare, and to Demosthenes, Chatham, Grattan and Patrick Henry. The practical direction, therefore, must be for the student to render full justice to the *actual ideas* which he has written, although the language in which they are expressed, may not of itself excite his enthusiasm. More particularly let this be done in all cases in which the imagination is appealed

to. There will be no danger of rant or bombast, provided that *ideas* are spoken, and not *mere words*. Rant and bombast are the expression, not only of want of thought, but also of want of real imagination.

Another suggestion is often found to be of great service. Writers are apt to feel that it will not be safe or proper, to express with force or enthusiasm, ideas which are not absolutely new. Here again is a mistake. The true question is not whether an idea is new, but whether it is important and interesting. Sometimes indeed the interest is partly or wholly that of novelty, but ideas of the deepest interest, appeal to universal human nature, and *ought not* to be wholly new. It is a great error to attempt to depend solely on novelty for interest. Indeed, at best, the interest of mere novelty is apt to be of an inferior kind. In short, the writer and speaker must take for granted, that what deeply interests him, will certainly interest his audience, provided he gives an adequate expression to his own feelings.

As to diffidence, a single consideration should be sufficient. The performances of modest young men who are considered as having talent and scholarship, are always interesting to cultivated audiences. Let another fact, however, be borne in mind; diffidence never manifests itself *outwardly* in any disagreeable degree, when a speaker is once master of a natural and extemporaneous style of delivery. But if still further suggestions be needed, let it be remembered that diffidence is no natural obstacle to enthusiasm; than which nothing is either more interesting or more *safe*. Simply let care be taken that diffidence do not proceed from *egotism*, and the speaker may be relieved from all embarrassment by yielding himself up unreservedly to the inspiration of his subject. A certain abstractedness, both from self, and from the accidental circumstances of the time and place, must exist in all good delivery. Vide the remarks under the head of the "Meditative Mood," p. 340.

To prepare a composition of greater length than a mere extract, for speaking in a manner to do it full justice, is somewhat of a task. If the writer say he cannot do this without audiences upon whose patience to practice, he proves himself destitute of a useful knowledge of delivery. Experience demonstrates that those who take this ground, will be certain not to succeed. A student who had a poem to recite at an approaching commencement, carried it to the most celebrated of American actors, requesting to be instructed how to deliver it. The actor glanced at the poem, and replied: "It would cost me three weeks of study to prepare for delivering this myself, and I cannot undertake to qualify you."

The labor of writing, correcting and rewriting, causes ideas to lose their freshness. The necessary hesitation respecting the choice of words and arrangement of style, during the process of composition, perplexes the memory of the speaker, and distracts his mind from that main course of thought, upon which a successful delivery principally depends. Without careful study in reference to speaking, even the best composition will be liable to appear immethodical, confused and dull. By study, the ideas will be restored to that fresh interest with which they first suggested themselves to the mind; the several parts of the composition will be connected in the mind in their proper order and mutual bearing, and their proportionate importance will be associated with them in the memory. It sometimes happens indeed, that after thoroughly preparing a composition for delivery, by several repetitions of preparatory speaking, the student complains that he experiences a loss of interest in the ideas, and finds it difficult to speak them with animation. But if the delivery has been well studied, this is an indication not unfavorable. In such cases the student has often subsequently informed the writer, that the actual presence of the audience, at once relieved every such difficulty, and caused the whole series of thoughts to pass through his mind as if he were speaking ex-

temporarily, and were then for the first time conceiving them. To be in this state of mind before an audience, is said by those who have made a thorough preparation, to be extremely inspiring and agreeable.

The following are the rules adopted in this institution, in regard to preparing for Exhibitions and Commencements.

1. The compositions must be finished and committed to memory, before the beginning of the week which precedes that in which the Exhibition or Commencement occurs.

2. They are to be fully prepared for public delivery, before the week in which the Exhibition or Commencement takes place.

A great benefit results from making an early preparation, and then suffering the mind to remain for three or four days, in a state free from anxiety or the necessity of labor. In this way, the speaker appears before the public with a fresh and cheerful interest, and his delivery becomes more natural and animated.

3. The student is to prepare his own delivery, at least up to the point of being able clearly to exhibit the ideas and the methodical course of thought which characterize his composition.

He is to pay particular attention to the pauses and transitions, at the paragraphs into which it is divided.

4. The plan has been tried and found to be of great benefit, to require each performer to associate with him, in practice before the instructors, one of his companions, as a friend and critic, to assist, by communicating his impressions, the advice of the instructors, and the taste and judgment of the performer himself.

Such is now the established rule. The performer feels a more just confidence, when his delivery gratifies one of his fellows, than when he is assisted by no sympathy but that of those who are far removed from him in age.

5. It is absolutely necessary, that a young man who is to address a crowded audience in a large room, for the first, or at most for but the second time in his life, have several opportunities of practising the accommodation of his voice, attitude and gesture, to the room in which he is actually to appear.

For the information of the friends and patrons of this institution, it will be not unimportant to mention, in this place, that skill in public speaking is considered an accomplishment of no value, except for those whose education qualifies them for usefulness. No one is appointed to appear before the public merely because he is a speaker.

## APPENDIX.

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THE size which this volume has reached, owing to the necessity of inserting a sufficient number of examples for practice, compels us to omit nearly the whole of an appendix, in which we had discussed the following topics. 1. The general subject of good taste in respect to the kinds of delivery most appropriate on different occasions: 2. The management of the mind, when carrying on in conjunction the two processes of composition and of speaking—i. e. its management in Extemporaneous Speaking: 3. Reading, in its two kinds of Public and Parlor reading: 4. The delivery of Poetry: 5. Continued Self-Cultivation in Elocution: 6. The Elocution of Conversation: 7. The influence of public speaking on Health.

Without attempting to discuss any of these important subjects in full, we will briefly mention a few considerations sufficient to complete the present work as a practical treatise on Public Delivery. Such ideas will be selected as an instructor is most often called on to suggest in answer to enquiries; yet they will be merely indicated, as space is wanting for their full development.

**1. Good Taste.**—All public delivery may be divided into two kinds; the Elevated and the Familiar.

Elevated Delivery ought always to be characterized by Gravity, Dignity, Suavity, and Sympathy.

Familiar Delivery should especially exhibit Liveliness, Fluency, Grace, and as much Rapidity, as is consistent with intelligibility. Vide last par. p. 344.

In both kinds, Grace and Self-Possession ought to manifest themselves as *established personal habits of the speaker*. As



much variety also ought always to be employed, as the course of thought will permit.

Finally, so far as delivery merely is concerned, Brevity is one of the most important of all qualities.

Very few speakers seem to be aware of this unquestionable fact. Elocution, like music, has but a limited number of legitimate resources for variety. Of the two arts, music bestows the deepest and most universal pleasure. Yet musicians appreciate the great importance of brevity in single performances, and not only shorten them as much as possible, but call in every practicable resource for variety. Even the most favorite performers, avoid, if possible, taking on themselves alone the task of gratifying an assembly throughout an entire concert. Actors pursue the same policy; they always shorten long speeches in a play.

2. *Extemporaneous Speaking*.—In the case of a mind well disciplined by education, the hindrances to this accomplishment, are almost solely the embarrassment and confusion of mind which attend the want of established habits of good delivery. Vide the remarks which precede the lessons for the first term of the Sophomore year, p. 404.

Delivery may be compared to the mechanical and habitual parts of the act of writing a composition. If one has an easy current hand, and confirmed habits of accuracy in spelling, grammar and the simplest principles of style, the labor of original composition is so simplified that the mind is free to think and arrange its thoughts with facility. In extemporaneous speaking, a perfect fluency, readiness, and habits of clearness and force, in delivery, in conjunction also with the composure and self-possession which become habitual, not only leave the mind equally free to think, but even assist it in so doing.\*

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\* The mental process by which an extemporaneous speaker keeps the construction of sentences and paragraphs clear and regular, is a curious and useful subject of study. We can but simply mention, that it is similar in many respects to that of reading at sight. Vide p. 206.

3. *Reading*.—Parlor reading, as an accomplishment, resembles that of extempore music on a piano—requiring not only great skill, but a peculiar natural genius in the reader. But as an accomplishment, it is not often called for in society—music affording so much more pleasure.

*Public reading* is readily mastered after one has become an accomplished speaker.

It differs from speaking in requiring less clearness and brilliancy of voice, shorter pauses, and less force of emphasis.

Suppose an accomplished speaker to have a manuscript prepared, from which it is optional with him either to read or speak. If he prefers the former, let him consider how he would speak the composition, and use the same emphases, inflexions and pauses, but less forcibly. The actual degree of approach to the bold and striking exhibitions made in speaking, will depend on the circumstances of the time, place and occasion, and on the speaker's own choice and taste. Public reading may approach indefinitely near to speaking, and it is a practise adopted by many, occasionally to speak a portion of a discourse, although the prevailing delivery is that of reading.

To be effective, reading should always have in a considerable degree the tone of addressing an audience; yet the address is not so direct and earnest. Reading is principally, and indeed almost exclusively, in the Meditative Mood of delivery.

Some may imagine that in addressing public audiences, speaking must of course be more effective than reading. This is not true. For lectures, whether of instruction or amusement, and for many other purposes, reading is not only more agreeable, but more useful. It puts the hearers into a more reflective and thoughtful, as well as into a more complacent and gratified state of mind.

Public reading should be accompanied by graceful attitudes and gestures. These however will be fewer in number, and

like the tones of the voice will not be as forcible, or make so strong an appeal, as in speaking.

Under this head should be ranked the kind of reading necessary in schools and families for purposes of instruction :

The principal requisites of which are distinctness, slowness, and a strong and vivid emphasis.

4. *Poetry*.—It is obvious that to attempt to exhibit such Practical Speaking as will be useful in the business of society, by adopting the schoolboy practice of declaiming poetry, is absurd. Poetry must be read or recited. Recitation is a peculiar branch of elocution, and as distinct as that of Acting.

The *public reading* of poetry is often necessary. No peculiar directions, however, are required, except that in giving the pauses, inflexions and emphases necessary for exhibiting the sense, care must be exercised that full justice be done to the meter. For this, let the reader depend on his ear, and carefully observe the cæsural pauses. It is the worst possible style of reading, which makes poetry sound like prose.

Poetry, however, presents peculiar difficulties, compared with prose, inasmuch as a larger proportion of the words are important in meaning, and require an especial care in articulation. Therefore,

In reading poetry, take more pains than with prose, to exhibit the natural grouping of the words.

The influence of the feet in versification, tends to make a reader join words together which are separated in the natural grouping, and to separate many which must be grouped together. Hence careless reading is more unintelligible in poetry than in prose. Even public recitations of poetry, with a full and musical voice, and with bold emphasis, are seldom, for this reason, satisfactorily intelligible to an audience.

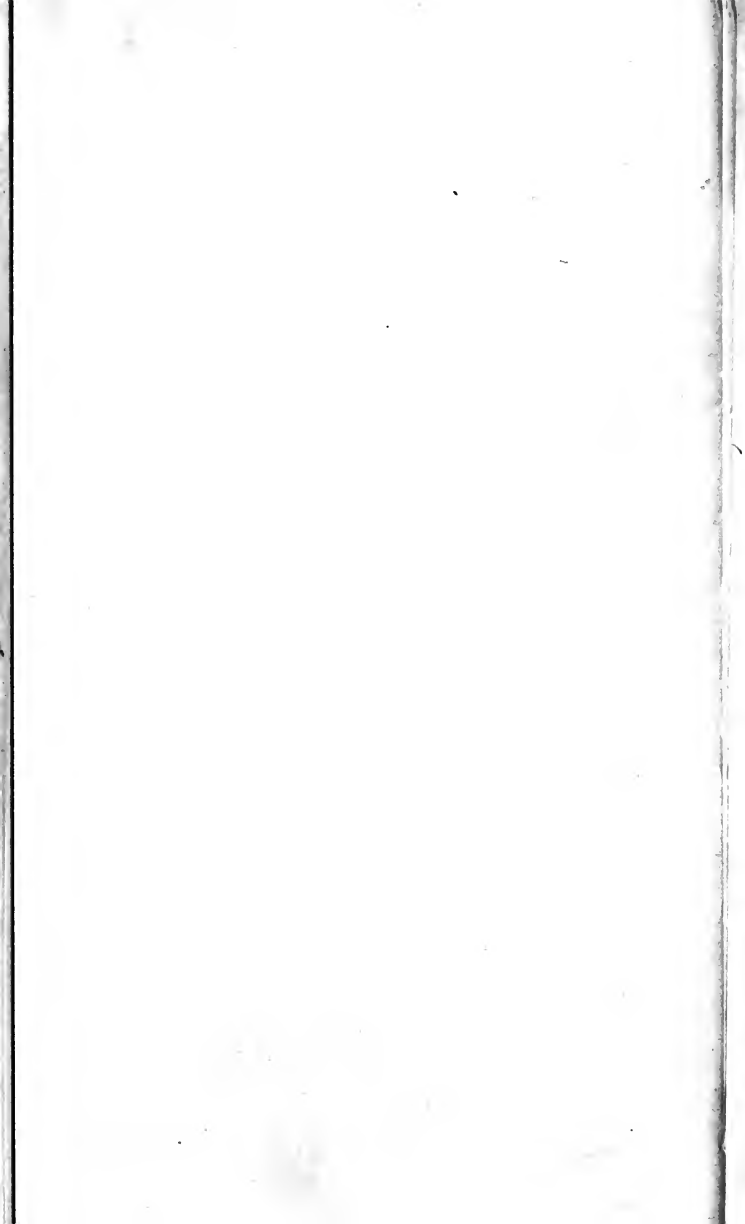
5. *Self-cultivation in Elocution*.—Good *habits*, once acquired, are not very liable to be lost in after life. A spirited and truly

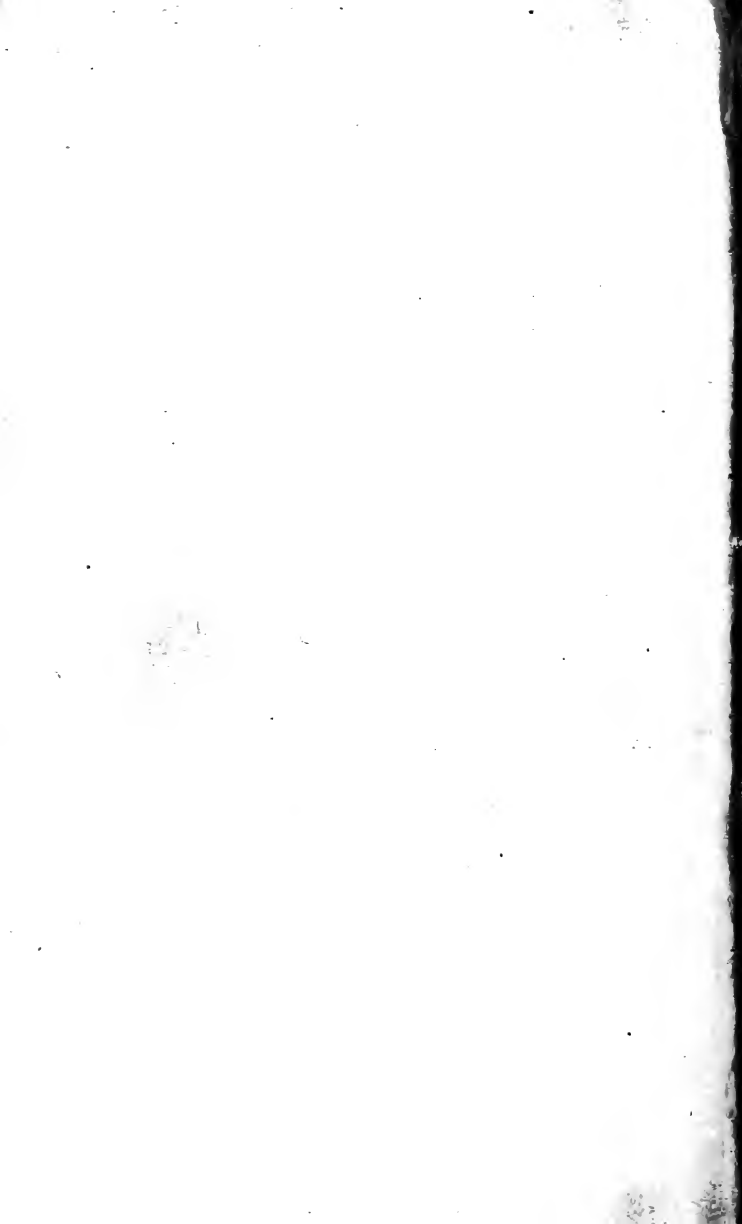
natural delivery, improves as its possessor grows older, even if he neglects its further cultivation. It receives the influence of a more matured mind and character. The beauty, strength and flexibility, however, of the voice, will degenerate, unless occasionally cultivated.

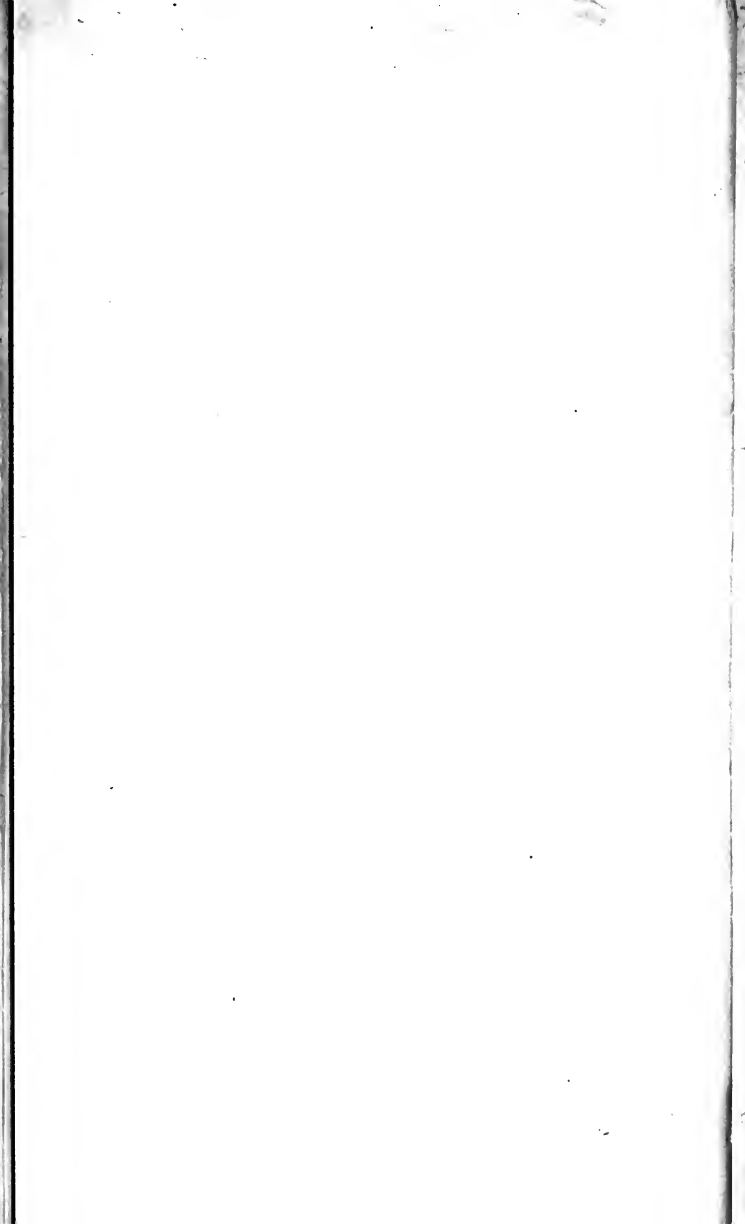
Those who wish to pursue a course of self-cultivation in the higher qualities of delivery—such as are needed in oratory, and such as depend on a vivid imagination and susceptible feelings—must have the habit of occasionally amusing themselves with endeavoring to express by Speaking, Recitation or Reading, the full amount of thought, imagination and feeling, contained in choice extracts from the greatest writers.

If Speaking be practised in private, it ought always to be addressed in imagination to an appropriate audience. We have just used the expression, “amusing themselves.” A certain degree even of sportiveness, in solitary practice, will often be useful, by tending not only to make the exercise agreeable, but to promote natural and healthful habits of mind. In this way may be prevented an evil described by Tacitus, in his tract on the causes of the decay of eloquence among the Romans; among which he enumerates the custom adopted by oratorical students, of getting up theatrical trials, and practising enthusiastic declamation in defense of injured innocence, and against fancied tyrants and oppressors. By this process, a false and empty show of passion became established in place of a living eloquence.

Genuine eloquence can only be cultivated by a persevering self-development and discipline, not only of the imagination, but of the whole character. This subject, however, has more connexion with the study of composition, than with that of delivery, and belongs rather to rhetoric than to elocution. Eloquence in delivery, cannot exist without eloquence in the thoughts delivered. All that delivery can do, is to afford an adequate presentation of thoughts; it cannot supply them.







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